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THE IMPROVEMENT COMPANY HOUSES, ROSE VALLEY, PA:
THE DEMOCRATIC VISION OF WILLIAM L. PRICE

Elizabeth Tighe Sippel

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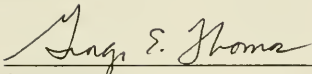
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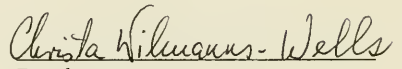
Historic Preservation


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Finally, I wish to thank Brian for exploring Rose Valley with me for the first time, and my family for their support during this whole experience.

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THE ORIGINS OF ROSE VALLEY AND WILL PRICE'S DEMOCRATIC VISION¹

Introduction

By the end of the 19th century, the Philadelphia architect William Lightfoot Price (1861-1916) began to turn away from the opulent, historicizing designs he had created during the early part of his career for clients who had been made wealthy by the post Civil War economic boon. Price began to act upon the teachings and influences he had absorbed through the writings of both English and American social reformers, who rejected the excesses of the Victorian age. They advocated renewed fine craftsmanship and a return to simplicity in architecture that evolved from its surroundings and from the needs of ordinary people, without an imposed style.

Will Price was born in 1861 in Wallingford, PA, to James Martin Price, a Quaker banker, and Sarah Lightfoot Price. He began working in 1878 in the

¹Although literature on Rose Valley is limited, there are a few extremely thorough and well-documented accounts. Peter Ham, et al, A History of Rose Valley, (Rose Valley, PA: Borough of Rose Valley, 1973) is one of only 2 published books on Rose Valley, and provides a broad overview of all aspects of the community, both historical and present. George E. Thomas' doctoral dissertation on "William L. Price (1861-1916): Builder of Men and of Buildings" (Dissertation: University of Pennsylvania, 1975) looks with great depth at the architectural career of the main player in the development of Rose Valley. An article also by Thomas entitled "William Price's Arts and Crafts Colony at Rose Valley, PA" in Janet Karden, ed., The Ideal Home: The History of Twentieth Century American Craft (New York: Harry N. Abrams, Inc., 1993) provides a complete summary of the experiment. William Ayres' thesis on the Arts and Crafts aspect of Rose Valley, "A Poor Sort of Heaven; a Good Sort of Earth: The Rose Valley Arts and Crafts Experiment" (Thesis: University of Delaware, 1982) provides detailed information on the crafts produced in the craftshops during the early years of the community. The thesis led to an exhibition at the Brandywine River Museum in Chadds Ford, PA, in 1983, the catalog of which was published by the Brandywine Conservancy, Inc. It is edited by William Ayres and Ann Barton Brown and is also titled A Poor Sort of Heaven: A Good Sort of Earth (Chadds Ford, PA: Brandywine River Museum, 1983). Finally, the Valley's own publication, The Artsman (Philadelphia: Rose Valley Press, 1903-1907) is the primary source of information on Rose Valley, and is a key to understanding the impetus for the development of the community, and the issues with which early residents were faced.

Philadelphia office of Addison Hutton and in 1881 joined with his brother Frank, who had studied with the prominent Philadelphia architect Frank Furness, to establish their own practice. The firm was patronized by wealthy Americans, some of whom would later join with Price in his utopian endeavors. Price designed large mansions for these newly rich clients who desired to reveal their wealth through their homes. During the 1880s and 1890s Price developed an interest in community design, and he assisted in the design of such suburban developments as Wayne and Overbrook Farms. It was to Overbrook that he moved with his wife, Emma, in 1893.²

In 1896, Price left Philadelphia, the industrial capital of the world during the latter half of the 19th century, for a visit to England. There, he attempted to explore the ideals put forth by such English reformers as John Ruskin, C.R. Ashbee and William Morris, who created a movement called the Arts and Crafts which reacted against the industrialization of the period. They felt the effects of industrialization were "dehumanizing" and fostered the belief that the "having of things," rather than the "making of things" and the development of the individual, was important.³ The reformers advocated the return to a manner of production in which the craftsman was part of the entire creative process, using both his mind and his hands to create. The medieval artists' guild system was revived by the English Arts and Crafts movement, and much of the crafts produced recalls the Gothic of the medieval period. Price was familiar with artistic activity in the United States that revolved around these teachings and the anti-industrial movement,

²George E. Thomas, "William L. Price (1861-1916): Builder of Men and of Buildings" (Dissertation, University of Pennsylvania, 1975), p. 512.

³Will Price, "What is the Arts and Crafts movement all about?" The Artsman (July, 1904), Volume 1, p. 364.

such as Gustav Stickley's United Crafts or Elbert Hubbard's Roycrofters, and the many urban Arts and Crafts groups which had sprung up around the country.⁴

At the same time that Price was pondering the principles set forth by the English reformers, he was becoming well versed in the writings of Americans such as Walt Whitman and Ralph Waldo Emerson. He absorbed the litany of American writers through his friend Horace Traubel, a literary executor of Whitman, and through one of his teachers, Philadelphia architect Frank Furness, whose father had been the closest friend of Emerson. These three major figures in American social and architectural history called for artists to look to the present rather than to the past for inspiration and to create an American aesthetic that, for the first time, did not look to European precedent as its source.

These two approaches suggest the conflict at the core of the late 19th-century architectural profession in America. They are inherently contradictory, as one rejects the present by looking to the past and the other looks to the future in rejection of the present. Yet both movements sought to improve the moral and artistic values of the time, and Will Price attempted to merge the approaches in the two communities at Arden, DE, and Rose Valley, PA,

⁴Although it would be impossible to go into depth here on the Arts and Crafts movement, there is a tremendous amount of literature on the subject. For recent literature, see Robert Judson Clark's The Arts and Crafts Movement in America (Princeton: Princeton University Press, 1972), Peter Davey's Architecture of the Arts and Crafts Movement (New York: Rizzoli International Publications, Inc., 1980), David Handlin's The American Home: Architecture and Society 1815-1915, (Boston: Little, Brown and Company, 1979), and Lionel Lambourne's Utopian Craftsmen: The Arts and Crafts Movement from the Cotswolds to Chicago (Salt Lake City, Utah: Peregrine Smith, Inc., 1980). For period sources, see William Morris's News from Nowhere (1891; reprinted London: Routledge & Kegan Paul, 1970), and Gustav Stickley's journal The Craftsman.

which he would create as physical manifestations of these sentiments. The two utopian communities were developed simultaneously in the early years of the 20th century.

Price's interest in social reform and utopian communities was fostered by his involvement with a group of prominent Philadelphia intellectuals who met regularly to discuss art, politics, and economics.⁵ Among the topics was the idea of creating a community where their ideals could be put into practice, outside of the crowded and polluted urban centers where, they believed, the evils of society prevailed. There they could "solve the things of life and find a better way to live."⁶ In 1901, Price, Joseph Fels, a single-tax theorist, and Frank Stephens, an old friend from the Philadelphia Museum School where they had studied in the 1880s, established a single-tax colony in Arden, Delaware. The colony intended to test the theories of Henry George (1839-1897), who proposed to restructure the form of land ownership so that land could be held in common in order to decrease economic disparity. All taxes would be abolished with the exception of a single tax on land value; therefore, an increase in land value would benefit the entire community.⁷

In 1901, the same year that Arden was established, Price and four other friends and colleagues established a community with different values at Rose Valley, which was based on the evolving values of the Arts and Crafts

⁵Peter Ham et al, eds, A History of Rose Valley (Rose Valley, PA: Borough of Rose Valley, 1973), p. 11.

⁶Rose Valley Borough Collection, "Chronicles of the Folk," title page.

⁷Eliza Edwards, "Arden: The Architecture and Planning of a Delaware Utopia" (Masters Thesis, University of Pennsylvania, 1993), p. 4. Henry George's theories are put forth in his book Progress and Poverty: An Inquiry into the Cause of Industrial Depression and of Increase of Want with Increase of Wealth.

movement. There the architect sought to create an indigenous expression, particularly evident in the later house designs. The development of an American architectural expression, as advocated by American reformers and embodied in a democratic architecture, would become one of Price's most important concerns, an idea which he began to write about with great frequency and enthusiasm. The five Rose Valley Improvement Company houses, the last buildings which Price would design in Rose Valley, illustrate the merging of the two dominant approaches to art at the turn of the century in this country, and they present the culmination of Price's development of a uniquely American domestic aesthetic in modest houses that contrast with the more expressive works of his contemporary Frank Lloyd Wright.

Early History of Rose Valley

In 1901 William Price moved his family to the nearly abandoned mill town of Rose Valley about 13 miles southwest of Philadelphia to establish a utopian Arts and Crafts community. He purchased land in April of 1901 from Lucinda Peters et al and from the executors of the estate of Gustavus English (see Brief of Title, Appendix A).

A 1919 *Bulletin* article describes Rose Valley: "'Valley of the Rogues' it was called long ago, so infested was the lonely district with bandits and highwaymen. Then the old mills were reopened as factories, and a row of mill houses built...As the laborers left Rose Valley for more flourishing industrial centers, these houses fell into disuse."⁸ They remained abandoned until Price reclaimed them. When he purchased the land, Rose Valley was

⁸*Philadelphia Evening Bulletin* (November 30, 1919), Urban Archives, Temple University, Philadelphia.

divided in two by Bancroft Road, now Rose Valley Road. The portion purchased by Price which he sold to the Rose Valley Association lay to the east of the road, while a larger portion to the west and bounded by Ridley Creek was purchased by others who would emerge as major figures in the Rose Valley community, such as Charles T. Schoen and Schoen's son-in-law, M. Hawley McLanahan. Along Rose Valley Road stood a group of small managers' houses as well as a block of workers rowhouses, referred to in the *Bulletin* article (plates 11 and 21). These had been built after the Civil War when the area enjoyed a brief industrial boom, utilizing the water power of Ridley Creek and its tributaries which flowed through the area. Two large mills also stood on the property. They had formerly been known as the Rose Valley Mills, owned by Antrim Osborne who had used them for the manufacturing of woolen and cotton goods. These Price and his associates transformed into craftshops.⁹

The Rose Valley Association purchased the land from Price on March 5, 1902, for the sum of \$10,500.¹⁰ The Association was a stock company, formed to finance and govern the community. The capital stock of the corporation amounted to \$25,000, which was used for the initial purchase of the land from Price and to alter the buildings.¹¹

The Rose Valley Association was chartered in July, 1901, under Pennsylvania state laws, for the purpose of encouraging the

⁹Rose Valley Borough Collection, newspaper article c. 1904, n.d., n.p. The article dates the mills to 1756, while A History of Rose Valley dates them to 1789.

¹⁰Recorder of Deeds, Media, PA, Deed Book N. 10 p. 433. Price had initially spent \$11,500 when he purchased the land in two transactions (1 tract from Lucinda Peters et al, and 2 tracts from the estate of Gustavus English.) It appears that he lost \$1000 in the subsequent sale of the land to the Rose Valley Association, except that he retained rights to his own house, which probably explains the discrepancy.

¹¹Rose Valley Collection, Winterthur Library (Winterthur, DE: Joseph Downs Collection of Manuscripts and Printed Ephemera), Collection 41 Box 1.

manufacture of such articles involving artistic handicraft as are used in the finishing, decorating, and furnishing of houses. In entering upon this work, Rose Valley unites with various other societies throughout the world in a general protest against the often vulgar product of the modern machine and against the consequent degradation and ruin of the craftsman.¹²

The first five incorporators of the Association were William L. Price, John O. Gilmore - president, M. Hawley McLanahan - secretary, Edward Bok, and Howard Fremont Stratton. Gilmore was a financier who was much influenced by single tax theory. He was also a neighbor of Price in Overbrook and a client as well for a vast house designed in 1898. McLanahan, though trained as an architect, was a real estate investor and speculator and was also a former client of Price, who had designed his house in 1899.¹³ He would become Price's partner in his architectural firm in 1903. Bok was the editor of Ladies Home Journal (for which Price produced a series of architectural designs), as well as another former client and a close friend and advisor to Price. Stratton was the director of the Philadelphia Museum School, where Price had studied.¹⁴

"One of the rules of the association is that no stockholders shall ever receive more than 6 per cent of the money invested, and already that return is assured from the rent of the houses. All surplus money will be spent on the general improvement of the settlement, and each worker paid according to the hours of labor and the products of his work."¹⁵ The Rose Valley

¹²M. Hawley McLanahan, "Rose Valley in Particular," The Artsman (October, 1903), Vol. 1 p. 13.

¹³George Thomas in James F. O'Gorman et al, Drawing Toward Building. Philadelphia Architectural Graphics 1732-1986 (Philadelphia: University of Pennsylvania Press for the Pennsylvania Academy of the Fine Arts, 1986), p. 169.

¹⁴Thomas, "William L. Price (1861-1916): Builder of Men and of Buildings," pp. 39 and 124.

¹⁵Rose Valley Borough Collection, newspaper article, n.d., n.p.

Association also had to approve all property alterations made by residents.¹⁶ The Association intended to rent buildings and space only to people who wanted to manufacture crafts. Work that met the Association's high standards of workmanship and design was stamped with the Rose Valley seal, which consisted of a buckled belt, a symbol of unity and brotherhood, encircling a wild rose with a letter V imposed on its petals, the rose of the Valley.¹⁷

The influence of William Morris is patently evident in the social structure of Rose Valley, which is modeled on the kind of community, a medieval Folk Mote, which Morris wrote about in his News From Nowhere.¹⁸ Morris's story is set in a 21st-century London neighborhood that is free of the dirt and grime of industrial factories. The rivers run clear, the air is pure, gardens abound. There is no exchange of money, no government, no social hierarchy. People work in "workshops" rather than factories. As a result everyone is kind, generous, and very happy. Morris modeled his village on a medieval German Folk Mote, and included a Guild Hall, Guest House, and theater. All of these institutions reappeared in Rose Valley as well. The early Rose Valley residents even went so far as to call themselves the Rose Valley Folk, and they formed a community government called the Folk Mote, which met in the Guild Hall. All community residents above the age of 5 or 6 could vote. "Chronicles of the Folk," their meeting minutes, reveal their activities during the formative years of the community, including the sponsoring of numerous lectures on politics and the arts. Committees included Hall,

¹⁶"Rose Valley in Particular," The Artsman, pp. 16-19.

¹⁷A History of Rose Valley, p. 13.

¹⁸William Morris, News from Nowhere (1891; reprint London: Routledge & Kegan Paul, 1970).

Library, Outdoor Improvement, Entertainment, and Arts and Crafts committees.¹⁹

The colony which Price developed at Arden also recalled Morris' utopia, but on a smaller, more individualistic scale. The small cottages were constructed with red tile roofs, and the numerous artistic groups, called "gilds," were loosely based on the medieval guild system Morris described. The "Little Red House" at Arden was certainly named after Morris' own "Red House" in Kent, England, built in 1859. Both Rose Valley and Arden consisted of a combination of new and rehabilitated houses, and both communities attracted an artistic group of people, attempting to draw them from all classes. However, the most distinguishing feature of Arden was its establishment as a Single Tax colony, a theory that was not put into practice at Rose Valley, which was intended principally as a craftsman community. Furthermore, Arden attracted a far more liberal, progressive group of people than Rose Valley, whose early residents were largely Quaker. The acclaimed author Upton Sinclair lived in Arden, as well as a number of people with socialist and anarchist beliefs. The houses at Arden tended to be much smaller than those at Rose Valley, attesting to the ideas of the single tax. As a result, lot sizes were restricted to allow only dwellings of modest size. Many also had a more rustic appearance, particularly the earliest houses which have a certain novice quality. Apparently, Price was much more involved with the architectural development of Rose Valley than of Arden (plates 8 and 9).²⁰

¹⁹ "Chronicles of the Folk."

²⁰ Edwards, "Arden: The Architecture and Planning of a Delaware Utopia," p. 17.

The architectural development of Price's Rose Valley can be divided into three stages or groups: The conversion of existing 18th and 19th-century buildings; the building of new artisan cottages and large homes for wealthier residents; and the Improvement Company houses, built on speculation.²¹ Initially, Price and his cohorts converted the existing buildings in Rose Valley into craft studios and houses for residents. The site of the Rose Valley Mills was chosen for the "Rose Valley Shops."

The burned-out Old Mill, the Rose Valley Mills' main factory building, had been destroyed by a fire in 1885 (plates 12 and 13). Price remodeled a portion of it to house the craftshop where furniture was produced (plates 14 and 15). It opened in October, 1901, as the first of the Rose Valley Shops. The furniture produced in the shops ranged from heavy, ornate, medieval designs to the plain, unadorned lines analogous to what is known as Mission style (plate 16).²² In 1931 the building suffered another fire, and was rebuilt by Billy Price (Will's son) and Will Walton. It was remodeled further in 1946 into a sufficient headquarters for the Rose Valley Folk.²³ A third fire ravaged the building in 1968, and once again the residents rallied together to raise the funds needed to rebuild it.²⁴ The reconstructed building and the remains of the original mill now house the offices of the Rose Valley Borough (plate 18).

²¹Thomas, "William L. Price (1861-1916): Builder of Men and of Buildings," p. 320.

²²A History of Rose Valley, p. 16. Many of the craftsmen were young European immigrants, who were often more skilled in the art of carpentry than Americans, who were generally employed in industry. John Maene, from Belgium, was one of the foremost craftsmen in the shop, and his descendants continue to live in Rose Valley. Other woodcarvers included James Rigould, a Frenchman, and T. Torjussøn, who was Norwegian.

²³*Philadelphia Evening Bulletin* (October 4, 1946).

²⁴A History of Rose Valley, pp. 46 and 55.

To the north on Rose Valley Road, a building that had been used first as a grist mill and later as a bobbin mill became the studio of resident artist, Mr. Francis Day. "Mr. Day's studio...is a three-story stone building, which has been thus far only altered by the addition of a series of skylights set into its roof. Later, it is intended to have a guild hall in this building, which will then be further improved..."²⁵ The building also became the studio of a former student of Thomas Eakins, the artist and magazine illustrator Alice Barber Stephens. Howard Fremont Stratton, one of the original incorporators of the Association, used the building to instruct students in painting. And in 1904 the well-known ceramics potter, William Percival Jervis, opened a studio in the former bobbin mill. The mill would later be remodeled as a guild hall, with a stage, used as a community center for the Folk. There, they conducted plays, musicals, dances, and other social gatherings in the building they came to call Artsman Hall or Guild Hall (plate 19).²⁶ Theater was an important aspect of the way of life in Rose Valley; the tradition continues to the present in the Hedgerow Players founded in 1922 by Jasper Deeter, a New York director. The old mill building remains the Hedgerow Theatre today, though much disfigured by a fire and resulting modifications in the last decade (plate 20).²⁷

The small 6-room houses built for the Rose Valley Mills managers and workers at the intersection of Rose Valley Road and Possum Hollow Road

²⁵Rose Valley Borough Collection, newspaper article, n.d., n.p.

²⁶William Ayres and Ann Barton Brown, A Poor Sort of Heaven, A Good Sort of Earth (Chadds Ford, PA: Brandywine River Museum, 1983), pp. 16 - 20. Alice Barber Stephens has been the subject of a small exhibit and catalogue at the Brandywine Museum, and William Jervis has been included in a number of surveys of pottery.

²⁷A History of Rose Valley, pp. 16-19.

were constructed in 1870.²⁸ According to an unidentified article, probably written c.1904, they "have been turned into quaint and picturesque little homes" for the artisans and their families.²⁹ The houses consisted of three twin houses on the south side of Rose Valley Road, which together formed one of Price's first projects (plate 22), and a row block which had six units in a continuous row. The latter was the Price family's first place of residence in Rose Valley; they moved into the house in 1901. Shortly thereafter the row was converted into the Guest House, which served as an inn for visiting artists and for friends of the Association. The same newspaper article, circa 1904, describes the building as "now comfortable and commodious with three wide porches at its main entrances opening on a terrace and separated from the road by a miniature brook spanned by a stone bridge. The guest house is capable of accommodating 35 people and it has 2 dining rooms, a reading room and library, and a sitting room for the use of its occupants (plates 23, 24 and 25)."³⁰

Price also converted existing farmhouses and barns for various early residents. Most notable was the barn which in 1904 became Thunderbird Lodge, the house and studio of the illustrator Alice Barber Stephens and her husband Charles, also an artist (plate 26). Price also adapted his own house from an existing Victorian (plate 29), and enlarged an existing early 19th century farmhouse for Mr. and Mrs. Charles T. Schoen. Schoen, a wealthy steel manufacturer, was the father-in-law of Price's partner, M. Hawley McLanahan, and of M.R. Jackson, another Rose Valley resident. The Schoen

²⁸ A History of Rose Valley, p. 6

²⁹ Rose Valley Borough collection, newspaper article, n.d., n.p.

³⁰ Ibid.

fortune purchased part of the west side of the Valley. Schoen's house pleased Price in that it proved to him that the very wealthy could live in the midst of modest houses.³¹

The second and third groups of buildings in Rose Valley were not adapted from other buildings, but were new structures designed by Price. The second group consists of both the large houses for wealthy clients, such as Roylencroft built for M.R. Jackson (plate 27) and small \$1200 cottages intended for residents - artisans, several draftsmen from Price's office, architects, and many others who were involved in artistic pursuits - all built before 1909. They were designed with the preexisting buildings in mind, in an attempt to create a regional style. The third group of houses consists of the Improvement Company Houses erected in 1910-1911, which will be studied in the second part of this paper.

Two important functions of the community were not located in Rose Valley. The finished crafts were sold out of the Philadelphia office of Price and McLanahan at 1624 Walnut Street, where the Rose Valley Print Shop was also located. The Print Shop produced The Artsman: The Art that is Life, a monthly periodical produced from October, 1903, to April, 1907. Despite its short life it became the voice of the early Rose Valley Folk and has proven to be one of the keys to discovering the issues which were foremost in the minds of Rose Valley's creators and which were behind the establishment of the community. The magazine presents an effective written and visual record of life in Rose Valley through articles and numerous illustrations of

³¹Thomas, "William L. Price (1861-1916): Builder of Men and of Buildings," p. 326.

Rose Valley houses, both interior and exterior views, furniture, playbills, and bookplates (plates 16 and 17). The Artsman was edited, and largely written, by Horace Traubel, Walt Whitman's literary executor and later an associate of Will Price at Rose Valley.³² It is, therefore, no accident that the words of the poet are quoted with great frequency in the magazine, as are those of other figures who profoundly affected the thinking of the day, including Ruskin and Morris.

There were several factors that made Rose Valley unique compared with other arts and crafts communities that were established in this country and in Europe in reaction to the industrialization of the late 19th century and the excesses of the Victorian Age. First, the community was comprised of workplaces and the homes of the artists and their families, rather than acting as a suburb, or containing only the work studios as in other Arts and Crafts colonies, such as Gustav Stickley's or Elbert Hubbard's. Price agreed with William Morris that "Those who are to make beautiful things must live in a beautiful place," a place where life, work and art were one.³³ Second, unlike the English movement which rejected the machine as a product which destroyed the creative process of art, Price and other major American Arts and Crafts proponents embraced the machine:

Rose Valley does not say the machine does nothing. It admits the machine. Rose Valley will try to do some of the things that the machine cannot do. It will even cooperate with the machine. But it will only cooperate as the master of the machine. It will not admit the supremacy of the machine.³⁴

³² The Artsman was reprinted in 1979, edited by Traubel's daughter, Gertrude Traubel.

³³ "Rose Valley in Particular," The Artsman, p. 14.

³⁴ Horace Traubel, "Rose Valley in General," The Artsman (October, 1903), Vol. 1 p. 27.

Third, Price was determined that Rose Valley would be a democratic community, one that was self-governed. "We have no William Morris...we admire him. We love him. But...we object to following him because we object to following anybody."³⁵ Unlike the suburbs which he had designed, Price wanted a community composed of people with a common interest, rather than a common economic background:

We believe...that it is reasonable and possible for people who are interested in the same or similar pursuits to band themselves together to mutually secure elbow room where they may at least enjoy certain advantages of association and fellowship that are denied them in the prevalent social disorder...Our fitness to associate together upon simple human conditions should not be gauged by our incomes.³⁶

When Price built new houses he erected large houses for wealthy clients nearby small workers' cottages. Their children attended the same schools, and they were involved in the same community activities and government, in which both men and women enjoyed suffrage.³⁷

The Association existed fairly successfully until about 1909, but it was constantly plagued with financial troubles. The "Chronicles of the Folk" mentions management troubles as early as May, 1902: "Directors of the Rose Valley Association came in for some hard raps on account of the careless way in which they were managing the business of the Association."³⁸ There had never been enough concern with making a profit, and the Association did not want people to invest in the community strictly for financial reasons. The shops gradually had to close as the craftspeople left, or as products failed to sell. The furniture, although intended for an average, middle class person,

³⁵Horace Traubel, "Where is your William Morris?" The Artsman (January, 1904), Vol. 1 p. 121.

³⁶Will Price, "Is Rose Valley Worthwhile?" The Artsman (January, 1903), Vol. 1 pp. 9-11.

³⁷"Rose Valley in Particular," The Artsman, p. 16.

³⁸"Chronicles of the Folk," May 5, 1902.

was too expensive. For less money, members of the middle class were able to buy furniture in much more up-to-date styles.³⁹ They were not concerned with the longevity of the furniture. Price "couldn't quite accept this. He thought that the furniture was too durable, and that the fact that it would obviously outlast the person who bought it was discouraging to customers."⁴⁰

Finally in 1910 the Association was forced to sell most of its land, except for a small portion (1 1/4 acres) around Guild Hall, in order to pay off debts. The Rose Valley Association minutes of an August 11, 1910, meeting reveal that Charles T. Schoen and his son-in-law Hawley McLanahan, Price's partner, both of whom were residents of Rose Valley, offered to purchase a large portion of the Association's land; "it is deemed expedient and beneficial for the best interests of this company that these offers be accepted."⁴¹ The Association sold the land in October of the same year.⁴²

Schoen and McLanahan formed the Rose Valley Improvement Company and commissioned Price to build a group of speculative houses on one of the tracts that McLanahan had purchased (which he sold to his father-in-law a year later) to try to raise money and increase the population of the community. This would become the third architectural group of Price's Rose Valley. Herbert Walton, another Rose Valley resident, acted as the contractor.⁴³ The Schoen's invested an enormous amount of time and money in Rose Valley, and a letter from Schoen to McLanahan dated June 5,

³⁹Thomas, "William L. Price (1861-1916): Builder of Men and of Buildings," p. 309.

⁴⁰A History of Rose Valley, p. 23.

⁴¹Rose Valley Collection, Winterthur Library, "Rose Valley Association Minutes," Collection 41 Box 1.

⁴²Recorder of Deeds, Media, PA, Deed Book E 14 p. 534.

⁴³A History of Rose Valley, p. 26.

1912, reveals his deep affection for the place, stating "it is very distressing to Mother and myself to think of you and Elsie leaving us after we have layed [sic] out so much to with your help make such a beautiful place."⁴⁴

The "Rose Valley Style"

In addition to adapting the existing 18th and 19th-century houses in Rose Valley into studios and houses for the artists and their families, Price built a number of new houses for early residents. These he carefully designed to complement the existing structures, landmarks, and other buildings in the region. The decorative details he employed were much more subdued than those which marked his earlier career, when he designed vast palaces for the newly rich, relying on ornament taken from European architecture. The existing Rose Valley buildings were of "gray stone, with a coating of cement."⁴⁵ When adapting them, Price restuccoed the exterior with a buff-colored stucco made from local sand. He added red tile roofs to the buildings, both for fire-proofing purposes and to create an aesthetic which was intended to recall the indigenous architecture of the region. He decorated the exterior surfaces sparingly with tiles from the Moravian Tile Works of Henry Mercer, another proponent of the Arts and Crafts movement, to enrich and add depth to the expanses of stucco. These tiles were small, had simple, often medieval, patterns and little color. Their somewhat crude forms appeared hand made, though they were created from damp clay in molds, and were not individually hand made.⁴⁶ The tiles became highly symbolic of the ideals of the community, as well as a kind of architectural stylistic trademark of Rose

⁴⁴Rose Valley Collection, Winterthur Library, Collection 41 Box 15.

⁴⁵Rose Valley Borough Collection, newspaper article, n.p., n.d.

⁴⁶William Ayres and Ann Barton Brown, eds., A Poor Sort of Heaven, a Good sort of Earth: The Rose Valley Arts and Crafts Experiment, p. 39.

Valley. In a 1911 article on the decorative treatment of plaster walls, Price praised "burnt clay products which can be fashioned in innumerable forms and colors, glazed and unglazed, when so separated in design as to allow the wall surface to penetrate and tie it to that surface is almost an ideal form of wall decoration."⁴⁷

In the new houses he built, Price always used local building materials where possible, including fieldstone for the foundations and sand for the cement and mortar. He extolled the use of local building materials in many of his writings, believing their three main advantages were that they were cheap, easily obtainable, and beautiful.⁴⁸ He also believed that the use of local materials would result in a regional architecture. In 1907 he wrote: "You will find where local material was used, there is the architecture that is significant, that has some real character."⁴⁹ The use of local material also resulted in a local vocabulary and was therefore a means to "represent the egalitarian values of the American democracy described by Walt Whitman."⁵⁰

The use of local materials went hand-in-hand with the importance of expressing the nature of the material, revealing its natural state rather than concealing it with artificial pigment and ornament. In another article in The Artsman Price wrote: "I think that much of the good old work was not particularly picturesque or beautiful until Time had chipped away its over nicety and mellowed its ornament into color and texture. But why should we

⁴⁷Will Price, "Decorative Treatment of Plaster Walls," The Brickbuilder (September, 1911), p. 181.

⁴⁸Will Price, "The Use and Value of Common Materials in House Work," The Artsman, (September, 1905), Vol. 2 p. 385.

⁴⁹Will Price, "Modern Architecture" The Artsman, (April, 1907), Vol. 4 p. 266.

⁵⁰Thomas, Drawing Toward Building. Philadelphia Architectural Graphics 1732-1986.

have to wait for this mellowing of age when nature has been at work for untold ages rounding and staining materials ready to our hand?"⁵¹. He advised architects to take note of nature, as "she will surely have some dominant note to which you must bow, and with which other materials must be made to blend...to tie your house and garden to the busy earth."⁵²

The importance of maintaining natural open space is another important element of Price's Rose Valley style. When Price began developing his community in Rose Valley, he left much of the land undeveloped. "The greater part of the open land owned by the association is now in cultivation and supplies the colony with most of its fruit and vegetables. The woodlands skirted by Ridley Creek [15 acres] will be left in their present picturesque state."⁵³ Gardens were added to all the existing houses, and every new house design included a garden, for, as The Artsman proclaimed, "a house is not a home without a garden, and a garden is not a garden without a home."⁵⁴

The importance placed on the landscape was new. It was based on the beliefs held by prominent landscape architects of the day, such as Frederick Law Olmsted, that the landscape could be used as a means of social reform. The focus on nature was also a reaction against the chaos of the turn of the century American city. It was important that the landscape appear natural, or picturesque, rather than contrived. The Rose Valley Association did not

⁵¹Ibid, p. 389.

⁵²Price, "The Use of Value of Common Materials in House Work," The Artsman, p. 393.

⁵³Rose Valley Borough Collection, newspaper article., n.p., n.d.

⁵⁴Price, "The Use and Value of Common Materials in House Work," The Artsman, p. 391.

allow sidewalks in the community, nor were there any paved roads even into the middle of the 20th century.⁵⁵

The design of the houses themselves in the landscape and their relationship to nature was also carefully considered by Price, who remarked that one would not build the same house at the top of the hill as in the hollow.⁵⁶

Many of the houses, including the Improvement Company houses, were often designed to appear as though they grew up directly from the ground, an idea which Morris and Ruskin also wrote about. Price thought houses should "nestle among the trees and fields, not ramp upon the highways."⁵⁷

Finally, Price had as a principal goal the creation of a forward-looking American architecture, that could blend successfully with the past in Rose Valley. He believed that a real architect, "knowing of the past, realizes that his work is to meet present requirements." He absorbed the belief through his study of the writings of Emerson and Whitman that Americans looked too much to Europe and the past, and that:

In attempting to adapt any one of the well-defined styles of architecture to American uses it is necessary to put aside at once all thought of exact reproduction; the customs and requirements are so different that what we most admire abroad would make but a sorry year-round home here.⁵⁸

In addition to turning away from forms of the past, Price also looked to the future of technology, and he began to employ the most modern of building

⁵⁵*Philadelphia Evening Bulletin* (September 3, 1930). A 1963 article mentions that Possum Hollow Road, Price's Lane, and a few others in Rose Valley were to be paved, but it does not make clear whether it was for the first time.

⁵⁶Price, "Modern Architecture," *The Artsman*, p. 277.

⁵⁷Price, "The Use and Value of Common Materials in House Work," *The Artsman*, p. 386.

⁵⁸William Price, *Model Houses for Little Money* (Philadelphia: Curtis Publishing Company, 1895), p. 3.

materials and methods. (His poured concrete designs, most notably the Traymore Hotel, were among the most innovative designs using the most modern technological building methods of his day.)⁵⁹

These values of the Rose Valley style Price expressed in the idea of the "House of a Democrat, an article which he published in 1909 in Gustav Stickley's journal, The Craftsman. Like contemporaries such as Olmsted, Price believed that architecture could be a factor in social reform.⁶⁰ In the article he describes a true "democratic" house as one which does not make a person envious or contemptuous of another. There should be an absence of moldings "stupidly copied or perverted from some lost meaning expressed by men of other days in the building of temple or palace..."⁶¹ The house of the democrat:

shall be set in a place of greenery; it shall be far away from its next for privacy and not too far for neighborliness; it shall have a little space knit within a garden wall; flowers shall creep up to its warmth and flow, guided, but unrebuked, over wall and low-drooped eaves. It shall neither be built in poverty and haste nor abandoned in prosperity; it shall grow as the family grows; it shall have rooms enough for the privacy of each and the fellowship of all.⁶²

A democratic house should have spacious, low, wide-windowed rooms warmed by fireplaces in the winter and cooled by shadows in summer. (These spacious, many-windowed rooms had another important function in Rose Valley, where buildings were designed with the needs of artists in

⁵⁹Thomas, "William L. Price (1861-1916): Builder of Men and of Buildings, " p. 182.

⁶⁰Price, "Modern Architecture," The Artsman, p. 262.

⁶¹William L. Price, "The House of the Democrat," in Gustav Stickley, More Craftsman Homes (New York: Craftsman Publishing Co., 1912), p. 8.

⁶² *Ibid*, pp. 7-9.

mind.) Finally, a democratic house should be a place where "art shall mean work and work shall mean art."⁶³

The concept of the "House of a Democrat" best illustrates the merging of the two approaches to art and architecture at the turn of the century, where the English movement which looked to the past to solve the ills of society met the typically American notions of democracy, equality, and autonomy. This vision of a democratic house best describes the Rose Valley Improvement Company Houses.

⁶³Ibid, p. 9.

ROSE VALLEY IMPROVEMENT COMPANY HOUSES

The Improvement Company subdivision was located directly behind and above the Guild Hall and mill race on a prominent bluff visible from most parts of the original community...Price...was to erect there a sensitively arranged group of large houses, to be offered for sale to the general public in the 'Rose Valley Style.' 'Vernacular' stucco, tile, native stone were used more innovatively than ever before in the group, which consisted of two 'exploded' bungalows in a general Shingle Style vocabulary, two mirror-image Italianate villas which hark back to the designs of A.J. Downing and finally, a modified 'butterfly' or 'W-shaped' house reminiscent of the contemporary English Arts and Crafts designs of Voysey, Edward Prior, and Sir Edwin Lutyens.⁶⁴

The most important aspect of the Rose Valley Improvement Company houses was that they were built as speculative housing, allowing Price to design them unimpeded by the desires or needs of specific clients.⁶⁵ Because he was free to do as he wished, the five houses illustrate his evolving ideas about domestic architecture and the developing importance he placed on the establishment of an American architecture. Furthermore, while most of the buildings Price designed in Rose Valley were adaptations of existing structures, the Improvement Company houses were entirely his own design. His vision of a democratic house is realized in this group, as are his ideas about the use of indigenous materials, the importance of the site and the relationship of the structure to its site.

In a contemporary article in The Brickbuilder entitled "Group of Houses at Moylan, Rose Valley, Pa." probably written by Price himself, the author states

⁶⁴George Thomas, quoted in William Smallwood Ayres, "A Poor Sort of Heaven; A Good Sort of Earth: The Rose Valley Arts and Crafts Experiment" (Thesis. University of Delaware, 1982), p. 47.

⁶⁵Ibid.

"In the development of the hillside..., the unity of relationship to the environment has been carefully preserved, and the types of dwellings, though largely a matter of personal taste with the architects, conform admirably to and appear to grow easily out of the site."⁶⁶

The houses incorporated the use of the most modern building materials available--hollow terra cotta tile and cement stucco--with the use of local, traditional building materials, primarily stone and local sand. There are few historicizing elements in these houses, although they blend successfully with the 18th-century buildings in the region, and to those preexisting buildings which Price himself had adapted during the early years of the community. Thus, in the Improvement Company development Price continued his successful creation of a regional style in Rose Valley while further pursuing and developing his vision of an American architecture.

Personal papers of Charles T. Schoen, the developer of the Improvement Company Houses, reveal that construction on the "5 New Houses" began in July of 1910 and was completed in April of 1911 (plates 31 and 32). The papers also reveal that they were built for the sum of \$45,000. Price and McLanahan received 6% of that cost for their architectural services, or \$2,700. The "land back of Guest House" on which they were built was valued at \$400 per acre, for a total value of \$3,715.60 for the 9.289 acres.⁶⁷ Schoen did not actually purchase the land from McLanahan until September 8, 1911, after the houses were completed. Apparently, Price and McLanahan were not paid until after Schoen's death in 1917, during the settlement of his estate. The houses were

⁶⁶"Group of Houses at Moylan, Rose Valley, Pa.," *The Brickbuilder* (Sept., 1911), p. 185.

⁶⁷Rose Valley Collection, Winterthur Library, Collection 41 Boxes 15-16.

not sold immediately after their construction; Schoen continued to own them for several years, the first being sold in 1915. Instead, they were leased to people who subsequently became prominent residents of Rose Valley. A 1911 letter addressed to Charles Schoen states that the rent for "No. 3 house" was \$60 per month.⁶⁸

The houses are situated on and around Porter Lane, which originally ran from the west side of Possum Hollow Road through to Rose Valley Road, emerging between Hedgerow Theatre and the Guest House. (Historically, the lane was unmarked; signs were not put up until the 1960s, when it was deemed necessary in order to allow emergency vehicles to quickly locate it.⁶⁹) The Rose Valley entrance to the lane was subsequently closed off after Charles Rankin purchased the Howell Lewis Shay house, at 221 Possum Hollow Road, in 1962. At that time Porter Lane became a cul de sac. Both entrances to the development were, and continue to be, marked by Price's Rose Valley trademark, a pair of posts which echo the buildings themselves through their stuccoed stone base, Mercer tile inlay and red tile roof-like copings (plates 78 and 79).

Two houses which were originally near-mirror images of each other stand on either side of the entrance to Porter Lane off the north side of Possum Hollow Road. (Their addresses are, in fact, Possum Hollow Road, 213 and 217.) They are what George Thomas referred to as "exploded" bungalows in the shingle style vocabulary.⁷⁰ At the other end of Porter Lane in its present cul-de-sac

⁶⁸Ibid, Box 16.

⁶⁹Rose Valley Borough Property Files.

⁷⁰Thomas in Ayres, "A Poor Sort of Heaven; A Good Sort of Earth: The Rose Valley Arts and Crafts Experiment," p. 47.

form stand two more of the houses (2 and 4 Porter Lane) which again mirror each other and resemble the Italianate villas illustrated by A.J. Downing in The Architecture of Country Houses, first published in 1850.⁷¹ The two share a common garage which sits between the houses and which is joined to each house by a wall (plate 36). The fifth house, 1 Porter Lane, sits in the center of the development and is the largest and most elaborate of the five. Its shape is similar to a W and recalls Lutyen's Papillon (or butterfly) Hall in Leicestershire, England, of 1902-1903.⁷²

As he wrote in his article "The House of the Democrat," Price strove to create a sense of community between the houses, yet he felt that they should be far enough away from each other to maintain a sense of privacy. He achieved the sense of community primarily through their clustered placement along a single lane and the unifying building materials, which also serve to relate them to the surrounding community. He maintained privacy through the adequate distances between each house, but also through the very careful placement and orientation of the buildings and their entrances and windows. The arrangement is such that "no objectionable feature of any adjoining property is imposed upon its neighbor. Service yards are separated by lines of well-arranged hedges or attractive fencing."⁷³

The houses appear to be randomly arranged, yet an analysis of the plan reveals their careful placement. The first two houses on Possum Hollow

⁷¹Thomas, "William L. Price (1861-1916): Builder of Men and of Buildings." Thomas suggests that Price had recently read The Architecture of Country Houses and was strongly influenced by Downing in both his designs and his ideas.

⁷²Daniel O'Neill, Sir Edwin Lutyens: Country Houses (London: Lund Humphries, 1980), pp. 59-62. The house is now demolished.

⁷³"Group of Houses at Moylan, Rose Valley, Pa.," p. 185.

Road do not sit parallel to the road, but are angled slightly towards each other. To preserve individuality, their entrances are not symmetrical. The entrance to #213 faces Possum Hollow Road, while the entrance to #217 faces what would once have been Porter Lane, before the entrance from Rose Valley Road was closed. The only other house visible from these two is the large house in the center of the development. The two Italianate villas at the other end of Porter Lane again face each other slightly, but this time toward the rear rather than the front. This way, the entrances to the houses turn away from each other, while their placement echoes that of the two on Possum Hollow Road. The middle house balances the arrangements of the other four, with its entrance facing south, so that once again its entrance does not face that of another house. Thus the overall arrangement of the houses loosely takes the form of an X, yet it does not at first appear to be that formal, largely because of the hillside setting and the natural landscape.

According to A History of Rose Valley and some of the residents, the initial development plans called for only four houses, but there were enough leftover materials for the construction of a fifth.⁷⁴ Some residents believe that it was the central, W-shaped house that was built last, and indeed its unique form and strong Mediterranean flavor set it apart from its neighbors and indicate that perhaps it was not part of the original plan.⁷⁵ Yet its very grandeur and the fact that it sits in the center of the group, acting as a link between the two sets of twin houses, indicates that the house was an integral part of the scheme. Others believe that it was one of the bungalow houses on

⁷⁴A History of Rose Valley, p. 25.

⁷⁵A brief history completed by Philip J. Diamond, an architect who worked on the house in 1966, states that the house was built from "materials left over from the development." Collection, Dr. and Mrs. James Harrison, Rose Valley, PA.

Possum Hollow Road, #217, that was probably built last because of its small size and lot, but again, the house is integral to the overall composition of the plan.⁷⁶ Furthermore, period photographs show all of these houses under construction at the same time (plate 31).

Construction and Exterior

The Improvement Company houses are of terra cotta hollow tile construction, built upon a stone foundation which was left exposed on areas of each house for a few feet at ground level, particularly around porches and structural pillars. In the architect's words, the houses thus appear to "grow up from their foundations. Rose Valley hill is naturally a rocky eminence, and to establish a friendly relationship with the structure the walls are first erected of this material, but the identity of the stone is finally lost by a gradual merging of the mortar of its joints into the full plaster wall surface above."⁷⁷ In a 1911 article on "Choosing Simple Materials for the House," Price complained that "we carve and mould and paint to get texture and color, when the very rough material that we hide away in cellar walls and backing, would give us better texture and better color than we can obtain in veneered surface or ornamented frieze." He recommended hiring a stone mason also "indigenous to the soil:"

But give me the many-jobbed mason of the countryside, the backing stone you hide in cellar walls, a little time, and I'll show you walls that sunbeams and creepers will cling to to your heart's content,...not a

⁷⁶The plot on which 217 Possum Hollow Road sits was significantly larger in 1910-11, when it was built, than it is today. It was not divided until over 10 years later, when the neighboring house, the Howell Lewis Shay House, was built.

⁷⁷"Group of Houses at Moylan, Rose Valley, Pa.," p. 185.

house, but a home, that will woo you away from smug structures of cut stone and painted wood.⁷⁸

Terra cotta hollow tile was becoming a widely-used material during the time that the Improvement Company houses were constructed. Countless articles on the material appeared in architectural and building periodicals of the day, including Gustav Stickley's books on Craftsman houses, which praised terra cotta tile as an effective fireproof material.⁷⁹ In addition, the tiles provided a series of insulating air spaces which kept the houses dry and cooler in summer and warmer in winter, reducing heating costs. The tiles offered protection against vermin and provided some insulation from sound.⁸⁰ The chemical composition of terra cotta tiles is identical to that of brick, but their hollow interiors render tiles very light, making them easier to work with than traditional brick or stone. Terra cotta is also very hard and durable.

Price believed that the use of terra cotta hollow tile and concrete "demand[s] a specific surface treatment and naturally point the way to the accomplishment of a plastic art whereby perhaps an indigenous expression, typically American, is to become established."⁸¹ Price further praised the building material in his article "Decorative Treatment of Plaster Walls," in which he wrote "There is no limit to the possibilities open to the designer in the use of this material and when combined with dull glazed terra cotta...may be made to produce

⁷⁸Will Price, "Choosing Simple Materials for the House," Country Homes and Gardens of Moderate Cost, pp. 37-39.

⁷⁹More Craftsman Homes, p. 36.

⁸⁰"Terra Cotta Tile in Dwelling Construction," The Building Age, (February, 1910), Volume XXXII pp. 47- 48.

⁸¹"Group of Houses at Moylan, Rose Valley, Pa.," P. 185.

color and texture harmonies just as chaste as the most hallowed classic and far more appropriate to our own time."⁸²

After the laying of the stone foundation, the tiles of the main floor were laid and reinforced with a trussed bar, and then the tiles of the walls were laid, using cement mortar. The tiles are approximately 8 inches thick. Lintels over openings were probably formed with tile filled with concrete and reinforcing bars proportionate to the span.⁸³ Window sills are also concrete, probably formed in the same way. The exterior stucco and interior plaster were generally applied directly to the tiles, which were unglazed, with all "keyed" surfaces to allow for the direct application of the stucco (plate 61). It was recommended that only Portland cement be used in the production of stucco and plaster because of its hydraulic nature, which would allow it to stand the action of the elements. To apply the stucco it was necessary to keep the terra cotta blocks thoroughly saturated with water; otherwise they would pull water out of the mortar, causing the mortar to crack. A contemporary recipe for stucco consisted of 1 part Portland cement, 2 1/2 parts coarse, clean sand, and 10-15% hydrated lime.⁸⁴ The aggregate was left exposed, creating a desirable textured surface. Price did not add any artificial pigment to the stucco, primarily because of his desire to create an appearance which blended with the environment and surrounding indigenous architecture. Furthermore, it was very difficult to patch artificially colored mortar without

⁸²William L. Price, "Decorative Treatment of Plaster Walls," The Brickbuilder, (September, 1911), p. 182.

⁸³"Terra Cotta Tile in Dwelling Construction," The Building Age, p. 48.

⁸⁴"Stucco Work in Building Construction," The Building Age, (August, 1910), Volume XXXII, pp. 341-342.

having the patches show.⁸⁵ The use of extremely clean sand was also crucial to achieving an even color.

The chimneys are of brick construction and are stuccoed. The chimneys on the two Italianate houses were stuccoed over entirely, while those on the remaining three houses had the brick of their very tops exposed. Price included two drawings of the chimneys in "Decorative Treatment of Plaster Walls" (plate 62).⁸⁶ The tops of these chimneys have since been stuccoed over, obscuring some of the inlaid ceramic tile.

The textured, stucco wall surfaces are also inlaid with colorful, decorative tiles, which were becoming more and more popular as architectural decoration. A 1913 issue of Stickley's Craftsman magazine stated that "there was not a tile manufacturer in the United States half a century ago...Architects all over the land are realizing the artistic qualities of this project."⁸⁷

According to a contemporary book on hollow tile houses, the neutral color of the stucco "is a field in which many colors find harmonious resting places. None are more rich and lovely than those of unglazed and natural-glazed tile, and none blend better with a stucco surface."⁸⁸ And in his article on the "Decorative Treatment of Plaster Walls," Price wrote:

If a closely allied material which can be reasonably embedded in the wall surface be used in such a way as to seem a part of that surface, there can be no objection to such use of color for enrichment instead of modeled ornament; and burnt clay products which can be fashioned in

⁸⁵ Price, Model Houses for Little Money, p. 79.

⁸⁶ Price, "Decorative Treatment of Plaster Walls," p. 182.

⁸⁷ Quoted in Thomas W. Sweeney, "Marie Glasse Tapp: Expert Care for Timeless Tiles," Preservation News, (March, 1989, Vol. 29 #3), p. 10-11.

⁸⁸ Frederick Squires, The Hollow Tile House (New York: The William T. Comstock Company, 1913), p. 143.

innumerable forms and colors, glazed and unglazed, when so separated in design as to allow the wall surface to penetrate and tie it to that surface is almost an ideal form of wall decoration.⁸⁹

The tiles used on the houses, as on all the Rose Valley houses, were from the Moravian Tile Works in Doylestown, Pennsylvania (plate 63).

The roofs of the Improvement Company houses have a wood frame, covered with red terra cotta tiles. In addition to their rich, earthy, rustic beauty, the terra cotta roof tiles were, like the hollow blocks, highly fire resistant, long-lasting and required little maintenance. Many cities passed building ordinances requiring fire-proof roofs at the turn of the century, and it was a much-discussed topic in the building journals of the period.⁹⁰ The tiles did not require painting, waterproofing, or cleaning. (However, as the current owners will attest, their repair and replacement is expensive.) One building journal described tile as superior to slate because of its greater durability, its fireproofing properties, easy application, lower cost, and non-conductive properties. Most of all, it was the architectural effect of the tile's beautiful color which was praised.⁹¹ The valleys of the roofs were lined with copper flashing, fastened with copper nails. The use of iron nails is still not recommended, as they corrode more quickly than copper. Unfortunately, the metal flashing does not last as long as the tiles and must be replaced regularly to prevent leaking.

⁸⁹Price, "Decorative Treatment of Plaster Walls," p. 181.

⁹⁰Architects and Builders Magazine (October, 1910), p. 36.

⁹¹"The Advantages of Roofing Tile " Carpentry and Building, (October, 1909, V. XXXI), p. 344.

Price used two kinds of roof tiles on the houses. The two shingle-style houses on Possum Hollow Road and the center house are covered by 6"x12" flat, tapered, rectangular shingle-like tiles placed with overlapping ends and fastened at the top end with two nails. The bottom end is not fastened in order to allow for slight movement, to prevent the brittle tile from breaking. The two Italianate houses have barrel tiles, which are curved and interlock at the side. The tiles are laid on a board underlay covered with asphalt-impregnated felt, which provides additional water protection.⁹²

Although the plans and exterior shapes of the five houses differ substantially, they share many similar design features. Because exposure to light was essential to comfort, Price broke up the exterior walls into many planes to allow for more windows, letting in as much light as possible.⁹³ Many of the smaller windows have casements rather than double-hung sash, which could be opened wide to let in maximum light and air. The larger, double-hung windows generally have 6 over 6 sash, recalling the regional architecture of the 18th century (plates 64 and 65). Porches were a prominent feature of each house, and each originally contained at least one large, roofed porch engulfed by the mass of the house in the shingle style vocabulary, creating a kind of sheltered, exterior room and bringing the outdoors in.

The main entrances of all five houses are subtly sheltered and absorbed by the mass of the buildings. Those on the Italianate houses are off to the side of the main facades and are accented by roof overhangs. The entrances of the two bungalows are both less obvious, being set within the end porches. The

⁹²Patricia Poore, "Tile Roofs," *Old House Journal* (Sept./Oct. 1987, V. 15, No. 5), pp. 22-29.

⁹³Thomas, "William L. Price (1861-1916): Builder of Men and of Buildings," pp. 73-74.

entrance of the middle house is in the center of the facade, but it too is set into the recesses of the loggia, sheltered by shadow. They were not intended to be grand, imposing entrances, but rather were meant to enhance the sense of shelter provided by the houses.

Price recommended the use of dark green paint on exterior window frames, doors and verandah supports, perhaps to link the view from the interior to the natural setting. He preferred creamy white for all other exterior trim, such as window sash, all of which were white, or cream, according to period photographs.⁹⁴ Paint analysis that was completed on samples from two of the houses confirm these colors. Although he recommended green for doors, one front door that is visible in a period photograph appears light in color.

Interiors and Mechanical Systems

While some of the houses have symmetrical plans that recall Georgian center-hall plans and others have the type which is more often associated with Craftsman houses, each house has spacious, free-flowing, light-filled rooms like those which Morris described in his utopian village in News from Nowhere.⁹⁵ As Price prescribed in Model Houses for Little Money, each house has a living room with a fireplace, a dining room, and a pantry through which one enters the dining room from the kitchen. In addition, passage from the kitchen to the hallway is possible in all five houses. A surprising feature of the houses, particularly of the two smallest ones, is the accommodation of servants. The original plans for each of the five houses has at least one room marked "servants bedroom" (see Appendix B). The

⁹⁴ Price, Model Houses for Little Money, p. 24.

⁹⁵ Morris, News From Nowhere, p. 53.

1920 census indicates that servants lived in at least two of the houses, including one of the smaller ones.⁹⁶

Because the houses were primarily intended for artists, there was a need for large, well-lit rooms. "This condition has been met by providing large rooms extending the width of the house, and in some instances of clear height of two stories with direct exposure to the north."⁹⁷ Each of the living rooms and dining rooms in all of the houses has numerous, large windows, in some cases taking up nearly an entire wall. Because of the discoveries of Koch and Pasteur, health and hygiene were subjects of wide interest at the turn of the century. "It is universally conceded nowadays that a house is...the more hygienic, the more it is exposed to the sunshine."⁹⁸ (The new emphasis on the importance of fresh air and well-ventilated rooms also explains the presence of the many fireplaces, as well as porches and sleeping porches.)

The emphasis on simple detail had as much to do with the new awareness of health and hygiene at the turn of the century as it had to do with appearance. In an article entitled "Choosing Simple Materials for the House," Price acknowledge this concern with the question:

Did you ever stop to think that the average stairway has from fifty to a hundred balusters, each one of which cost money to put in every twist and turning of which means dirt and work in cleaning? And every bead and fillet in every molding in your house means more dirt and more cleaning.⁹⁹

⁹⁶1920 Census (Roll 1562, E.D. 186, sheet 12), National Archives, Philadelphia.

⁹⁷"Group of Houses at Moylan, Rose Valley, Pa.," p. 185.

⁹⁸Charles Francis Osborne, Country Homes and Gardens of Moderate Cost, "Choosing a Site for the House" (Philadelphia: John C. Winston Co., 1907), p. 8.

⁹⁹Price, "Choosing Simple Materials for the House," p. 39.

Simple finishes were stressed as much on the interiors as on the exteriors. Price recommended the application of 3 coats of plaster: 2 rough, or brown, coats, and one finish, or white, coat. "Good, narrow moldings without corner blocks or gingerbread work add to the charm of a room," wrote Price a decade earlier.¹⁰⁰ He recommended that wood finishes in the parlor and dining room be stained and waxed. The doorways have plain wooden trim without moldings, and the window mullions in all of the houses are flat, thin, waxed bands of wood. "Never cover [woodwork] with coat after coat of varnish or paint to hide its beauty."¹⁰¹ In an evaluation of the Stephens House, Price wrote "All of the detail is as simple and direct as possible, and the interior is finished in cypress stained to soft browns and greys and guilty of no finish other than wax or oil."¹⁰² Most of the interior doors have simple cruciform paneling, perhaps recalling the medieval inspiration of the Arts and Crafts movement (plate 66). Price's credo that less ornament was better is perhaps most apparent and striking in the stairways, where he abandoned the use of balustrades, replacing them with plain plaster walls topped only by a plain wooden cap or banister (plates 67 and 68). Price described the resulting impression as "neither new nor hard. The quiet and simple lines lend something of that dignity which we expect to find only in the old. Herein lies the success and comfort of the interior treatment of these homes."¹⁰³

The fireplace was a central focus of Price's houses, as it was to all proponents of the housing reform movement of the turn of the century, particularly Gustav Stickley. The renewed popularity of the fireplace was associated with

¹⁰⁰Price, Model Houses for Little Money, p.11.

¹⁰¹Ibid, p. 46.

¹⁰²Thomas, "William L. Price (1861-1916): Builder of Men and of Buildings," p. 324.

¹⁰³"Group of Houses at Moylan, Rose Valley, Pa.," p. 185.

both the Arts and Crafts movement and the Colonial Revival. In addition to its role in ventilating the interior, the hearth was a powerful symbol of both the pre-industrial period, and the family; reformers believed that close familial bonds would help to remedy society's ills caused by the new industry. "Nothing can be more satisfying or more artistic than a hard brick fireplace with a hearth of the same," wrote Price.¹⁰⁴ Each house had 2 fireplaces, most of which had tile-faced surrounds (plates 71-74). The two bungalow houses have corner fireplaces, recalling 18th-century regional houses built by early Pennsylvania settlers.¹⁰⁵ Another feature that recalls colonial houses of the region is the occasional use of curved wall returns instead of wood window jambs (plate 76).

Although a detailed examination of the mechanical systems which were originally installed in the houses was not possible given the scope of this paper, a general overview of the systems is necessary. The heating systems were forced hot air, which heated fresh outside air, brought into the system through a duct, with a coal-fed furnace. The air was circulated through the houses through ducts which fed into large grates or registers, which in turn brought the air into the room. These duct systems are still used, although the heating systems have been updated. Three of the houses--1 and 2 Porter Lane and 217 Possum Hollow Road--have gas-fired furnaces which heat air; 213 Possum Hollow Road has an oil-fired furnace, and 4 Porter Lane uses a hot water boiler, fired by gas. The light fixtures have always been powered by

¹⁰⁴Price, Model Houses for Little Money, pp. 62-63.

¹⁰⁵This type of fireplace was rarely seen outside of the Delaware Valley. It is commonly called a Swedish fireplace because of the large number of Swedish settlers in the area who popularized the style. See Margaret Berwind Schiffer's Survey of Chester County, PA, Architecture (Exton, PA: Schiffer Publishing Ltd., 1976) p. 229.

electricity, but a backup gas system was also installed in case the electricity, still a relatively new form of technology in 1911, failed. Gas pipes are still in place in many of the houses, as are many original brass wall sconces (plate 75). Each house had one bathroom located on the second floor, probably with exposed pipes underneath the sinks and porcelain-lined bathtubs, as both were considered to promote the greatest degree of cleanliness.

2 Porter Lane (plates 38-40)

2 Porter Lane was initially rented out until 1923. It is possible that L. Stauffer Oliver and his family were one of the first tenants, as an early photograph has the name Oliver penciled on the top.¹⁰⁶ (The Oliver's later purchased 1 Porter Lane in 1926.) In 1923 the executors of the estate of Charles Schoen sold the property, along with its twin, 4 Porter Lane, to William H. Porter and his wife, Mary Snowden Porter. (From 1932 to 1946, four of the five Improvement Company houses were owned by members of the Porter family, and two of them remain in the Porter family today, accounting for the modern street name.) Four of the five properties were sold in 1923, the same year that Rose Valley was incorporated as a borough. William Porter was one of five sons of Thomas Porter, who began leasing 4 Porter Lane in 1911 (plates 33 and 34).¹⁰⁷ The Porter family immigrated to the United States in 1906 from Ireland, where all of the sons were born.¹⁰⁸ William and Mary Porter subsequently

¹⁰⁶Photograph from the collection of George E. Thomas.

¹⁰⁷Although the 1920 Census indicates that the Porter family owned their house, a title search revealed that the Schoen estate did not sell the house (4 Porter Lane) until 1923.

¹⁰⁸1920 Census (Roll 1562, ED 186, sheet 12), National Archives, Philadelphia. The census indicates that the family also lived with an aunt, Mary Fawcett, and a housekeeper, Eliza Bagley, both of whom were also from Ireland. Thomas Porter, the father, died August 2, 1919. The occupations of William H. and Alfred H. was listed as "cotton merchants." Edward A.G. was listed as a student at the University of PA. The remaining two sons no longer lived at home.

purchased two adjacent plots of land on which they built another house, in which their son William now lives. In 1932, all of the land was placed in trust by William H. Porter for his wife.

While the Porters owned both numbers 2 and 4 Porter Lane, they lived in #4 and rented out #2 until 1979 when the house was purchased by the present owners, David and Sharon Carson.¹⁰⁹ At that time a firewall was constructed in the garage located between numbers 2 and 4 Porter Lane, which the two houses formerly shared.¹¹⁰

Both this house and its neighbor at 4 Porter Lane have several elements that recall the Colonial Revival movement that was contemporary with the Arts and Crafts movement in the United States. The center hall plan, the fireplaces which originally existed in the kitchens, and the benches that originally stood on both entry porches are all strongly associated with colonial architecture; the features distinguish the two houses from the other three.

On the exterior, the house is similar to Downing's design XXII for a "villa in the Italian style," with its campanile, or tower, located on the south side of the house.¹¹¹ The stucco remains unpainted, as it was originally. The entrance is sheltered by a pent eave roof, and visitors are welcomed by a small wooden bench which also appears in very early photographs of the house. The center bay projects forward to increase the number of windows possible, and thus the amount of light. On the left side of the facade are three long, narrow

¹⁰⁹Recorder of Deeds, Delaware County, Media, PA.

¹¹⁰Rose Valley Borough Property Files.

¹¹¹A.J. Downing, The Architecture of Country Houses (1850; reprint Dover Publications: New York, 1969), p. 287.

openings which pierce the wall. They are somewhat reminiscent of the windows with which medieval castles were pierced for defense purposes; like the interior cruciform door panels, perhaps Price intended them as medievalizing elements in tribute to one of the inspirations of the English leaders of the Arts and Crafts movement.

The plan is closer to a center hall Georgian than to the open plans of some of the other houses, although the spaces do not appear compartmentalized. The main entrance door is on the right side of the facade and opens into a hallway with the living room on the right and the dining room on the left. The fireplace in the living room is situated in a dramatic circular alcove, where it truly becomes the focal point of the room. The windows of the dining room face southeast, which Price considered to be ideal exposure for a dining room as the morning sun would flood the room at breakfast time and it would be sheltered from the late afternoon sun.¹¹² The main stairway is at the right of the hall, which then turns to the left and leads into the kitchen, creating the necessary connection between hallway and kitchen which Price described in Model Houses for Little Money. The houses were all intended to have servants, and a second service staircase leads from the kitchen to the second floor. Two bedrooms on the second floor are marked "servants bedroom" on the original plan published in The Brickbuilder.¹¹³ A small third floor is located in the tower.

¹¹²Price, Model Houses for Little Money, p. 4.

¹¹³The original plans of the 5 houses published in "Group of Houses at Moylan, Rose Valley, Pa." all contain at least 1 bedroom marked "servants bedroom."

Before the Carsons purchased the house many changes had been made, particularly to the second floor plan, to accommodate previous tenants. Two of the bedrooms were converted to one large bedroom, and a bathroom was added. The hearth was removed from the kitchen. The current owners further altered the kitchen, expanding it into the former pantry and enclosing the former service entry outside the kitchen to form a mudroom. A large wooden cabinet in the kitchen is original to the room, although it has been slightly altered. The owners also enlarged and enclosed the verandah on the rear of the house, cutting through to include the space that originally formed a second story sleeping porch above the verandah. The work was done in 1983.¹¹⁴

4 Porter Lane (plates 41-44)

In 1923 the estate of Charles Schoen sold this property to one of Thomas Porter's sons, William H., who also purchased the property's neighbor at #2 Porter Lane during the same transaction. Both properties were placed in Trust in 1932. The house was inhabited by William and his family until his death in 1953. His wife subsequently remarried Nichola Saitto and continued to live in the property until 1979. It continues to be owned by the family and is leased.

The house is similar to #2, but they are not mirror images. Again, it is reminiscent of Downing's design XXII for an Italian villa. The facades of the houses do reflect each other, with matching campaniles, projecting central bays and pent eave roofs over the entrances, and three elongated openings

¹¹⁴Rose Valley Borough Property Files.

pierced on the wall outside the kitchen. An early photograph shows a bench outside the front entrance which matches its neighbor's, although it no longer exists.¹¹⁵ The houses are visually connected by a garage between the two (plate 36).¹¹⁶ The plan is once again similar to a center hall Georgian, with the dining room to the right, again with southeastern exposure for morning light, and the living room to the left.

The living room is larger than its counterpart in #2. It extends up the whole height of the house and includes a large Palladian window on the rear facade, facing northwest, flooding the room with light.¹¹⁷ The room has an L-shape, and the fireplace sits in the smaller leg of the L on the south side of the house. A porch also projects off the living room to the south side, forming a striking gable on the rear facade. There are two additional porches on the rear of the house, one on the lower level and a sleeping porch above it. This house was also intended to have servants and has a rear, service stairway to the second floor in the kitchen, as well as a pantry leading to the dining room. The kitchen is connected to the hallway, as they are in all five houses. It also originally had a fireplace, again a reference to colonial architecture. A third floor is located in the tower, and contains two bedrooms and a bathroom.

¹¹⁵Photograph from the collection of Frederick and Patricia Porter, Rose Valley, PA; n.d., but probably c. 1920.

¹¹⁶An original plan of an alteration to the garage, dated 1925 and commissioned by William Porter, Esq., is located at the Athenaeum of Philadelphia (plate 37). It was designed by Price & Walton (Will Price's son, William).

¹¹⁷It is this house to which the author of "Group of Houses at Moylan, Rose Valley, Pa." referred when he described a house with large rooms "of clear height of two stories with direct exposure to the north."

1 Porter Lane (plates 45-49)

Like numbers 2 and 4 Porter Lane, Charles Schoen rented out the property at 1 Porter Lane until 1923. It is believed by long-time neighbors that Maurice and Adelle Saul were early tenants of the house. The Sauls would eventually become prominent residents in Rose Valley, and would later purchase the Schoen house. In May 1923, the executors of Schoen's estate sold it to Howell Lewis Shay and his wife Eunice. The Shays also purchased the house at 217 Possum Hollow Road in the same transaction. Both properties were purchased for the sum of \$24,000. In 1925 the Shays sold the property at 1 Porter Lane to Hector W. Fielden and his wife Viola. It was sold the same year to Mary Tempest and then a year later to L. Stauffer and Margaret Scott Oliver. L. Stauffer Oliver had already become a prominent citizen, both as a judge and a Rose Valley resident.¹¹⁸ The Olivers also purchased an adjacent plot of unimproved land from the Shays in 1927. In 1932, the Great Depression hit hard and the property was sold to Edward Porter (another son of Thomas Porter, the first resident of 4 Porter Lane, and brother of William Porter, whose family continues to own 4 Porter Lane), and his wife, Louise. The Porters owned the property until 1946 when they sold it to Edward and Day Butler. In 1966, the present owners, James and Katherine Harrison, purchased the property.

This house is the most dramatic of the five. It sits in the center of the cluster, and its unusual shape, its strong Mediterranean flavor, and the striking loggia set the house apart from the rest. 5 years earlier, Price remarked on his

¹¹⁸L. Stauffer Oliver was involved in many aspects of Rose Valley, including its incorporation in 1923. He also played a major role in the financing of Price's Traymore Hotel in New Jersey. For more information see his autobiography entitled The Bench is a Hard Seat (Philadelphia: Dorrance and Company, 1965).

admiration of Spanish architecture for its plastic architectural qualities. Perhaps this interest was a source of inspiration for these aspects of the design of this house. In a 1906 article published in American Architect and Building News he wrote:

There is more to be learned in the Spanish...than any other accepted type. Their plastered walls, tile roofs, and wall-copings suggest concrete more than they do brick, and their domes and curved pediments are already suggestive of plastic rather than block construction.¹¹⁹

In front of the loggia is a pergola of the sort that the house designs of Gustav Stickley often included.¹²⁰ A letter addressed to Charles Schoen and dated October 25, 1911, written 6 months after the houses were completed, states that "Mr. Bochow has decided to take [rent] No. 3 house...He wishes the pergola built and I have agreed that this will be done..."¹²¹ It is probably the pergola of this house to which the letter referred. The stucco remains unpainted as it was intended.

The living and dining rooms form the two wings of the W, or butterfly, and the hallway with the main entrance and staircase is in the center. While the house was owned by L. Stauffer Oliver and his wife Margaret, both the living and dining rooms were extended, probably during the late 1920s. Herbert Walton, the original contractor of the Improvement Company houses, acted as their architect.¹²² The trusses on the exterior of the house were incorporated into the extension of the dining room. The living room was

¹¹⁹William Price, "The Possibilities of Concrete Construction from the Standpoint of Utility and Art," American Architect and Building News, pp. 119-120.

¹²⁰More Craftsman Homes.

¹²¹Rose Valley Collection, Winterthur Library, Collection 41 `Box 16.

¹²²This information is included in a history of the house completed by the Harrison's architect, Philip J. Diamond. Sources unknown. Collection, Dr. and Mrs. James Harrison, Rose Valley, PA.

extended into what had been a porch, and the pointed archways of the porch were incorporated into the walls of the addition. The fireplace in the living room differs dramatically from those of the other houses. It is field stone, like that of the McLanahan house in Rose Valley, and takes up close to an entire wall, resulting in a very rustic appearance (plates 69, 70 and 72). It is pierced by a window which overlooks the service stair. The railing of the staircase departs from the plain plaster wall of the other four houses and was possibly changed to an iron railing by the Olivers.

The Olivers also added a family room off the kitchen which is behind the hallway and dining room. The kitchen is connected to the front hall and to the dining room via a butler's pantry, which the Harrison's transformed into a breakfast room. Evidence of a bell system that was used to call servants was found in this room. A large wooden cabinet, original to the kitchen, still stands. A service stair from the kitchen connects to the landing of the main staircase and then leads up to what was described as a servant's bedroom on the plan published in The Brickbuilder. The second floor has four bedrooms, one of which contains a tile fireplace, and a bathroom, and a third floor contains two more bedrooms and a small bathroom, which may have been another early addition made by the Olivers.

Edward Porter, a Philadelphia attorney, and his wife Louise installed a new heating system in 1933. Gas-fired forced hot air heated the front of the house, and steam radiators heated the rear. Mr. Porter also had the roof retiled in 1933, at a cost of \$500.¹²³ The present owners have made few additional

¹²³Ibid.

changes to the house, preferring to retain original features and plan. However, they have extensively landscaped and have cleared a path to make Vernon Run, the creek which runs behind the development, visible.

213 Possum Hollow Road (plates 50-55)

Charles Schoen sold 213 Possum Hollow Road in 1915 to Mary F. Hawke for the sum of \$6,250; it was the first of the five properties to be sold. In 1923, a third son of Thomas Porter, Meredith, and his wife Dorothy Drinker Porter, purchased the property from Mary Hawke's estate, for the sum of \$15,000. In 1946, the Porters purchased an adjacent plot of unimproved land from Edward Porter, who had purchased it in 1942 while living at 1 Porter Lane. The plot remains part of the property today. In 1957 the title of the property was transferred to the two sons of Meredith and Dorothy Porter, Thomas and Frederick. Each son received a one-half interest in the land. In 1962 Frederick Porter and his wife Patricia purchased Thomas Porter's one-half interest in the property. Fred and Pat Porter continue to live in the property.

213 Possum Hollow Road is one of the two houses most closely associated with the shingle style. The house, along with its neighbor at 217 Possum Hollow Road, originally took the form of a large gable. Both houses recall McKim, Mead and White's W.G. Low House in Bristol, RI, built in 1886-87. But shortly after the house was built, during the period that it was lived in by Mary Hawke, a bedroom was added to the second story on the southeast corner of the house above the entrance porch, breaking through the triangular, gable form. The fenestration is irregular where a window marks the location of the staircase. The entrance to 213 is from Possum Hollow

Road, through a small porch that is enveloped by the volume of the house, although the form of the original porch was altered when the second story addition was made. A second service entrance on the northeast corner of the house is entered through a porch with cut out arches, again reminiscent of medieval castles (plate 55). And a third porch occupies the entire western facade of the house, on both the first and second floors. Its columns and base are of field- stone; an arch in its base frames a large basement window.

Both 213 and 217 Possum Hollow Road are smaller than their three neighbors, yet their plans are most closely related to those advocated by such reformers as Stickley. Their plans depart from the more formal arrangements of the three houses previously described. Immediately upon entering each house, one approaches the kitchen and the stairs. In 213, the large, spacious living room with southeastern exposure contains a fireplace which shares a chimney with a corner fireplace located in the dining room. The dining room originally was connected to the kitchen by a pantry, and the kitchen in turn opened onto the hallway, as Price prescribed. The pantry has since become part of the kitchen, and the door between the kitchen and dining room has been moved. The second floor has had numerous changes made, including the early addition of the bedroom above the entry porch on the east side of the house. Many of the doorways have been reconfigured, and a bathroom has been added.

217 Possum Hollow Road (plates 56-60)

217 Possum Hollow Road was first sold in 1923, when Howell Lewis Shay and his wife Eunice purchased both this property and 1 Porter Lane from the

estate of Charles Schoen. (The 1920 Census indicates that the Shays were probably leasing this house from the Schoen estate before they purchased it.)¹²⁴ In the same transaction, the Shay's also purchased a large plot of land south of 217 Possum Hollow, just above the Guest House, where Mr. Shay, an architect, built his own house in 1923.¹²⁵ But the Great Depression again took its toll as it had on the Olivers, and the property at 217 Possum Hollow was seized from the Shays for foreclosure of a mortgage in 1942. The property was sold back to the Girard Trust Company, trustee under the will of Charles Schoen for Elsie McLanahan, his daughter and the widow of Price's former partner. George and Estelle Jarden purchased the property from the Trust Company the following year. The Jardens lived in the property for 35 years. After her husband's death in 1960, Mrs. Jarden continued to live in the house alone and was delighted when a young architecture student at the University of Pennsylvania, Charles P. Arena, became interested in her house, which he purchased in 1978.

The property is very similar to its twin across the road at 213 Possum Hollow Road. It shares the same rectangular gable form and the same free-flowing plan. The entrance to the house is on the west facade facing Porter Lane, recalling the days when the lane went through to Rose Valley Road.¹²⁶ The east facade of the house is divided by a pent eave roof which intersects the central projecting bay, again perhaps a reference to colonial architecture of

¹²⁴1920 Census (Roll 1562, E.D. 186, sheet 12), National Archives, Philadelphia.

¹²⁵*A History of Rose Valley*, p. 103. When Shay arrived in Rose Valley in 1916 he was already a fairly prominent architect and a partner in the firm Ritter & Shay. He later became head of H.L. Shay and Associates. His most important works in Philadelphia include the Drake, Market Street National Bank and 1500 Walnut Street.

¹²⁶Though this would indicate that perhaps Price intended the west facade to be the front of the house, both photographs published in "Group of Houses at Moylan, Rose Valley, PA" show the east facade of the house.

the region. Like #213, the house forms a large gable, the form of which remains intact today. Again, a large porch with a field stone base consumes a third of the volume, on the northern side. The original wall, surrounding the second story porch above, has been replaced by a railing.

The interior is similar to that of its twin, with its large, free-flowing rooms based on a plan which is less formal than those of the three larger houses. A bar on which draperies would have been hung to act as a door still remains in the frame of the doorway between the dining and living rooms. As usual, the dining room and kitchen are connected by a pantry, which still retains its original use, and the kitchen in turn opens onto the hallway. A service entry which opened onto the pantry has been converted to a powder room, but the original brick floor has been retained; even the exterior door has been kept. The large porch was enclosed, probably by the Jardens who operated a nursery school in the resulting large, airy room.¹²⁷ The second floor has been kept largely intact, with the exception of the addition of a bathroom, a change which has been made in four of the five properties. The owner has carefully copied the woodwork on all the doors to new closets and bathrooms, duplicating the cruciform paneling.

Because of the use of rooms which flow into each other rather than opening onto a center hall, both bungalow houses have the advantage of having a fireplace in both the dining room and the living room, rather than just in the latter, as is the case of the three large houses. In addition, the houses have porches which are integral to the design of the houses; they take up a very

¹²⁷ A History of Rose Valley, p. 47.

large amount of the volume of the houses, and the "rooms" which they form appear as important as the living or dining rooms. So, despite the smaller size of the two houses, which many consider to have been the "cheapest" of the five to build, they are, in fact, closest to what housing reformers of the day were advocating and to Price's idea about the house of a democrat. The "wide-windowed, deep seated, spacious rooms" would indeed have been cooled by the many porches in summer and warmed by the fireplaces in winter.¹²⁸

¹²⁸Price, "The House of the Democrat," p. 9.

PRESERVATION PLAN

Rose Valley Improvement Company Houses: Suggested Maintenance Guidelines

Each of the five Improvement Company houses is in good to excellent condition and maintained to quite a high standard. This is due in large part to an awareness on the part of the owners, and Rose Valley residents in general, of the architectural and social significance of the houses and the community.

The Secretary of the Interior's Standards for Rehabilitation stresses the importance of identifying, retaining, and preserving the form and detailing of architectural materials and features that are important in defining the historic character of a building. The materials and features should be protected using the least degree of intervention possible. It is preferable to repair a feature, rather than to replace it, but if replacement is necessary one should try to use the same material as the original feature.¹²⁹ As general guidelines for the future maintenance of the exteriors of the Rose Valley Improvement Company houses, I would recommend the following:

The use of natural, unpainted stucco on the exterior is most desirable. Price used natural stucco originally, as it enhanced the effect he attempted to create within the Valley of timeless, indigenous buildings. He used sand in the stucco that was from the region to create harmony between the buildings and

¹²⁹The Secretary of Interior's Standards for Rehabilitation (Washington, DC: U.S. Department of the Interior National Park Service Cultural Resources Preservation Assistance Division, 1992), pp. ix-x.

their environment. Although the use of natural stucco is admittedly more difficult to repair because of the difficulty in achieving an exact match in color, it is historically accurate as well as visually unifying. When patching stucco, special care should be taken to avoid covering the exposed stone of the foundation and those which rise up into the wall, which Price used to create an appearance of a house literally growing up from the soil, conveying permanence and warmth.

Recommended colors for exterior trim are cream or white for the window sash, and a dark, earthy color such as forest green for the frame. Some residents recall that much of the exterior trim was green in the past, and Price recommended it in Small Houses for Little Money.¹³⁰ Paint technology at the beginning of the 20th century called for the use of pigments which were compatible with creosote, a wood preservative, for exterior trims. The pigments were primarily iron oxides or mineral earth pigments, such as earthy browns, reds, yellows and greens. These pigments were also somewhat light- and heat-resistant, making them ideal for exterior surface finishes.

All of the roofs are currently historically accurate, as they have all continued to be covered with terra cotta tile shingles in the appropriate shape, either flat (on 1 Porter Lane and 213 and 217 Possum Hollow) or barrel-shaped (on 2 and 4 Porter Lane). The tiles are expensive and often difficult to find, but they are extremely durable and long-lasting. Furthermore, they are a very important unifying element in the regional style that Price so successfully created in

¹³⁰Price, Small Houses for Little Money, p. 24.

Rose Valley, and one of the critical features that defines the character of the houses.

Shingles are a very effective roofing method; the combination of the overlapping tiles and the slope of the roof allows water to gain velocity as it rolls down the roof, decreasing the likelihood of leaking. They are also easily detected if they do break and fall off, allowing for quick repair and less water-infiltration. Maintaining the flashing is crucial, as faulty flashing is the source of many leaks. The flashing should ideally be copper, because of its historic use and because it is long lasting. Once copper has oxidized, little further corrosion of the metal occurs.

Exterior doors and windows are all original and should remain so for as long as possible. The windows are another major feature in defining the historic character of the Improvement Company houses. When windows require replacement, wood replacements are preferred. They should be made of better wood than is common--cedar or pine, rather than hemlock or spruce. Retain the 6/6 double hung sash on the larger windows and 4-pane casements on the smaller ones, as Price did.

I will not presume to suggest preservation guidelines for the interior plans as they have grown and changed according to the needs of the occupants, but in view of their great architectural significance I suggest that all changes be reversible to the greatest extent possible. Additions should be carefully considered and avoided if possible because of the importance of the exterior designs. If absolutely necessary they should be added to rear elevations and

should harmonize with the house while, at the same time, they should be readable as a separate entity, not as part of the original building.

Interior wood finishes continue to be, for the most part, unpainted and simply stained and waxed as Price intended.

Present Means of Protection

The preservation of the houses is well protected largely through the strong sense of community and awareness that exists in Rose Valley, which is fostered by the office of the Rose Valley Borough. The Borough is the governing body of Rose Valley and votes on amendments to the Rose Valley Borough Zoning Ordinance, another primary and effective means of protection (see Appendix D). The ordinance divides the Borough into districts A, which is entirely residential, and B and C, which allow some commercial use. The Rose Valley Improvement Company houses are in district A, as is the rest of the portion of Rose Valley acquired by the Rose Valley Association. Houses are required to be single-family, detached dwellings. Although educational, recreational, religious, philanthropic, or municipal uses are allowed, professional offices or studios which require the attendance of patients, clients or patrons are prohibited. This prevents the houses from ever being used for commercial purposes.¹³¹

The Improvement Company houses do not conform to the zoning requirements regarding lot and yard sizes. However, since they predate the zoning, they do not have to conform, but they may not be altered in any way

¹³¹Borough of Rose Valley Ordinance Number 203 (Zoning Ordinance), adopted June 12, 1968, Section I, Article II, Section 201.

that would increase their non conformance. District A requires that all new buildings erected have lot sizes of at least one acre. There is a minimum lot width of 150', and the area of the building may not exceed 10% of the lot area. There are front, rear and side yard requirements which provide for a great deal of open space. There are also strict guidelines for the placement of accessory buildings such as garages, which must be at least 20' behind the main building, and at least 20' from any property line or other building.¹³² These strict density controls will prevent the area from becoming further built up, protecting the greenspace and thus the semi-rural character of the environment. In addition to protecting open space, the zoning ordinance also attempts to protect Ridley Creek; along the Creek, no building may be erected within 150 feet.¹³³

Under Article VI of the zoning ordinance, conversions of single-family dwellings into two- or three-family dwellings are allowed, except that the lot area for each family housed on the lot must be "approximately 2/3 of an acre or more."¹³⁴ Although the wording is somewhat ambiguous, one of the Improvement Company Houses (4 Porter Lane) could conceivably be converted to a multiple family dwelling under this ordinance because of its large lot size.

There are strict guidelines regarding signage in Rose Valley Borough; only real estate signs and "identification signs for any of the permitted uses of this ordinance," such as a school or recreational facility, are permitted. The signs

¹³²Ibid, Article IV: District A.

¹³³Ibid, Article X, Section 1004.

¹³⁴Ibid, Article VI.

must not exceed 6 square feet, and not more than one sign may be placed on a single property (unless the property fronts on more than one street). Signs must be of durable material and must be well-maintained.¹³⁵

The current zoning ordinance adequately protects the residential character of the neighborhood, ensuring that the Improvement Company houses will remain single family dwelling houses and will not be converted into commercial buildings or extensively expanded. The sizes of the houses are regulated to a certain extent, and there is an attempt to retain a regular building line on the street. The ordinance also limits the possibility of future development that would destroy the residential, semi-rural character of Rose Valley. But the main concern of the ordinance is clearly the protection of the open space in the Borough and the prevention of increased density. It does not adequately protect the historical and social significance of the houses; therefore, I would recommend either the formation of a National Register historic district encompassing the Price buildings and other related structures in Rose Valley or individual nominations of the most significant houses.

Suggested Means of Further Protection

The most effective means of further protection of Rose Valley and the Improvement Company Houses would be inclusion on the National Register of Historic Places, whether as a district or individually-listed significant buildings. (The only structure in Rose Valley that is currently listed on the National Register is Thunderbird Lodge, the house adapted by Price for Charles and Alice Barber Stephens. It was listed in 1989.)¹³⁶ The National

¹³⁵Ibid, Article VII, Section 700.

¹³⁶Delaware County Planning Department.

Register is the "official Federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, engineering, and culture."¹³⁷ Price's Rose Valley is eligible for National Register listing under multiple criteria. In order to be listed, properties must first demonstrate integrity of location, design, setting, materials, workmanship, feeling, and association. They must also demonstrate significance in at least one of four areas:

- A. Association with events that have made a significant contribution to the broad patterns of our history.
- B. Association with the lives of persons significant in our past.
- C. Embodiment of the distinctive characteristics of a type, period, or method of construction, or representation of the work of a master, or possession of high artistic values, or representation of a significant and distinguishable entity whose components may lack individual distinction.
- D. Likelihood of yielding information important in history or prehistory.¹³⁸

Rose Valley and the Improvement Company houses demonstrate significance under criteria A, B and C, and possibly D. The buildings in the community are illustrative of a major social movement that began in the last years of the 19th century and culminated during the Rose Valley years. The movement was embodied in the art and architecture of the period, both of which were produced at Rose Valley, where they were held to a very high standard. Furthermore, the architecture is the work of a major, nationally

¹³⁷ National Register Bulletin 16: Guidelines for Completing National Register of Historic Places Forms (National Park Service, U.S. Department of the Interior, 1991), preface.

¹³⁸ *Ibid*, p. 35.

recognized architect, just as much of the art that was produced in the community was the creation of locally prominent artists. It is this association with local artists, as well as with locally prominent figures such as Edward Bok, L. Stauffer Oliver and Charles T. Schoen, that make Rose Valley eligible for National Register listing under criteria B.

Protection provided by the National Register is limited, and listing is largely a means of recognition. Its primary methods of preserving historic properties are through the consideration of the properties in planning federal and federally assisted projects, making property owners eligible for federal tax benefits, and qualifying preservation projects for federal grant assistance. It also prevents listed buildings from being demolished with the use of federal dollars, such as through "takings" for road widening. This would prevent the widening of roads such as Rose Valley Road, which, due to its high rate of use, does seem to have the potential of being widened in the future.

The Delaware County Planning Department completed a Rose Valley Historic Sites Survey in 1980, in which the department recommended the creation of a National Register district on either side of Rose Valley Road from Price's Lane to Possum Hollow Road.¹³⁹ I would increase the boundaries of the district to include Roylencroft and School Lanes. (See Appendix C for the Planning Department's compilation of significant buildings in Rose Valley.)

The Historic Sites Survey also recommended that the Rose Valley Borough keep a file for information on some of the building materials Price used, such

¹³⁹Delaware County Planning Department, "Rose Valley Historic Sites Survey" (1981).

as ceramic tiles, terra cotta roof tiles, and stucco. The file would also include maintenance guidelines for these materials.¹⁴⁰

Rose Valley Road is a potential hazard to the community. As Price intended, there are not any sidewalks in Rose Valley; while on most roads there is little enough traffic to ensure pedestrian safety, Rose Valley Road is heavily traveled and dangerous. Furthermore, many of the historic houses, such as the Guest House, the mill houses and Hedgerow Theatre, all of which are over 100 years old, sit close to the road with very little setback. The volume and speed of the traffic could prove to be detrimental to the structures of these buildings over the long term. And while the speed limit along the stretch of Road through Price's Rose Valley is technically 20 mph, it is not heeded by the majority of drivers, nor is it enforced.

Another possible means of protection for Rose Valley would be the creation of a local historic district, which would more closely monitor exterior conditions of buildings. A local district would establish strict design guidelines for new buildings being constructed in the area and for changes being made on existing buildings. It would require permits for all exterior changes desired by the owners. However, there seems to be sufficient awareness of, and pride in, the importance of Rose Valley on the part of residents that a local district does not seem necessary.

Finally, I recommend the use of some interpretive signage which would briefly explain the historical significance of the area to visitors and passers-by,

¹⁴⁰Ibid, p. 24.

thereby increasing public awareness and, probably, awareness of residents already living within the community. One interpretive sign does exist, a handsome sculpted plaque of a beaver marking the Indian Beaver Trail that wound its way through Long Bend. Similar signs interpreting Price's Rose Valley would be most appropriate at the Old Mill building which houses the Borough office and Hedgerow Theatre. These would probably be permitted under the zoning ordinance as "identification signs for any of the permitted uses of this ordinance."

CONCLUSIONS

The community that Will Price created in Rose Valley is a visual manifestation of the ideals of turn-of-the-century social reformers who strove to improve the morals of a society which, they believed, had been tarnished by the excesses of the industrial period. They sought reform through architecture and art, believing that the development of a person came through creative thought and work.¹⁴¹ At Rose Valley, Price combined the approaches of both the English Arts and Crafts movement and those of American reformers, who attempted to persuade architects to create an American expression that embodied the democratic ideals of the country.

Price created a regional architectural expression that blended harmoniously with the preexisting colonial buildings of the Valley, through the use of materials that imitated the local colors of nature. He gradually moved toward a style that was "typically American," an expression which culminated in the Rose Valley Improvement Company houses, Price's last major project in Rose Valley. Freed by having no specific clients, the architect was able to explore and express fully his ideas about domestic design. He created a cluster of houses without any strong historical references, which offered a vision of regional modern architecture. Although he employed occasional European stylistic details, such as the medieval and Mediterranean elements, these he incorporated to express his admiration of both the earliest proponents of the Arts and Crafts movement and the Spanish treatment of wall surfaces. He combined the use of the most progressive materials with local materials such

¹⁴¹The Artsman, Vol. 1, p. 8.

as fieldstone and stucco. And he combined the very modern forms of the bungalow houses with forms which pay homage to one of the earliest proponents of the development of an American style, A.J. Downing. The outstretched "wings" of the central butterfly house unite the composition.

In the Improvement Company houses, one sees not only all the surface elements of the "Rose Valley Style"--the red tile roofs and stuccoed surfaces inlaid with colorful ceramic tiles, the careful relationship of the houses to the landscape, the importance of windows, often in the form of medieval casements--but most significantly, the achievement of the House of the Democrat. Price's belief that architecture is "both housing and the expression of a life" led him to strive to create a house that exuded warmth through its fireplaces and gardens and low-ceiled rooms that both embraced a family and allowed it to grow, a house that appeared to spring from the ground on which it was built.

And when the Democrat shall built his house...the men and women and children shall find time and powers out of their work to write plays and play them, to write poems and sing them, to carve, to paint, to teach, to prophesy new philosophies and new sciences; to make, to give, to live.¹⁴²

Stickley wrote that "The root of all reform lies in the individual, and...the life of the individual is shaped mainly by home surroundings."¹⁴³ Price echoed this statement several times. He wanted to create homes, rather than houses, that would play a part in the full development of the individual, and he succeeded.

¹⁴²"The House of the Democrat," p. 9.

¹⁴³Craftsman Homes, p. 9.

Although Price's utopian arts and crafts community may not have been financially successful, the continuing existence to the present of Rose Valley as a close-knit, artistic and intellectual community is testimony to its social success. It remains a community of many artists and architects; Hedgerow Theatre continues to produce plays on a regular basis year-round; the school continues to exist; notable local artists such as Wharton Esherick have been involved in the school and theatre, and the Folk continue to exist. They became incorporated in 1956 and continue to meet on a regular basis, holding socials and quarterly Motes. Thus, Rose Valley stands as a monument to Will Price and his democratic vision.



Plate 1. Rose Valley in 1892, before Will Price's purchase of land. From Atlas of Delaware County, plate 21 (Philadelphia: E.W. Smith and Company, 1892).

Land of William L. Price When He Came To Rose Valley, 1901
 Compiled by J. Victor Haworth

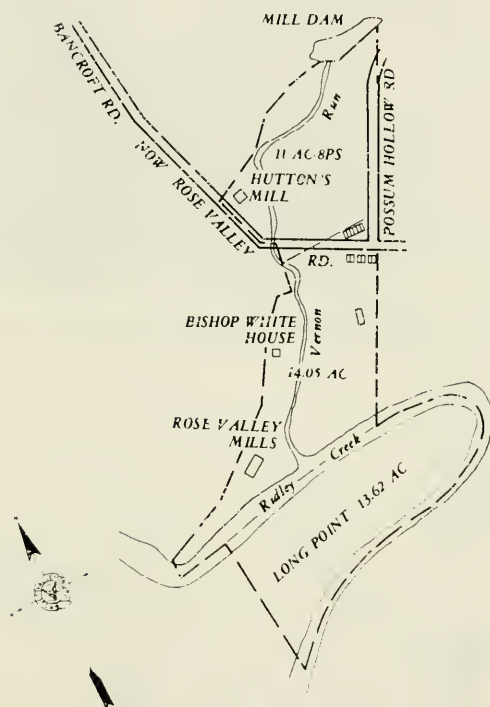


Plate 2. Land of Will Price when he came to Rose Valley, 1901. From A History of Rose Valley. (Rose Valley, PA. Borough of Rose Valley, 1973).

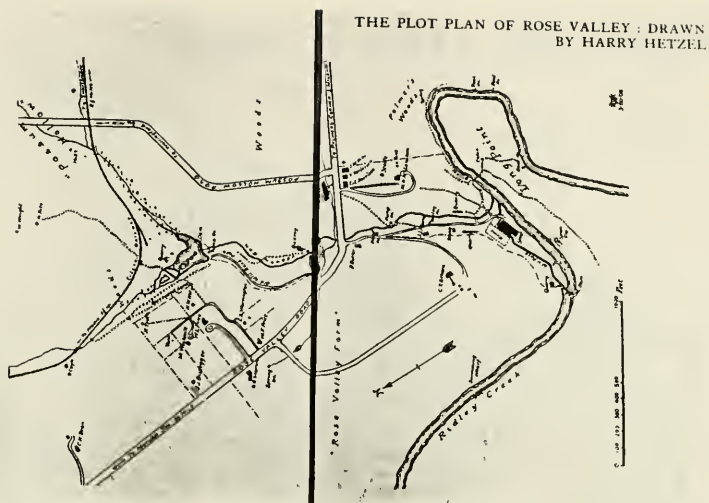


Plate 3. Rose Valley in 1907. From The Artsman, Volume 3/4 (January, 1907), p. 240.

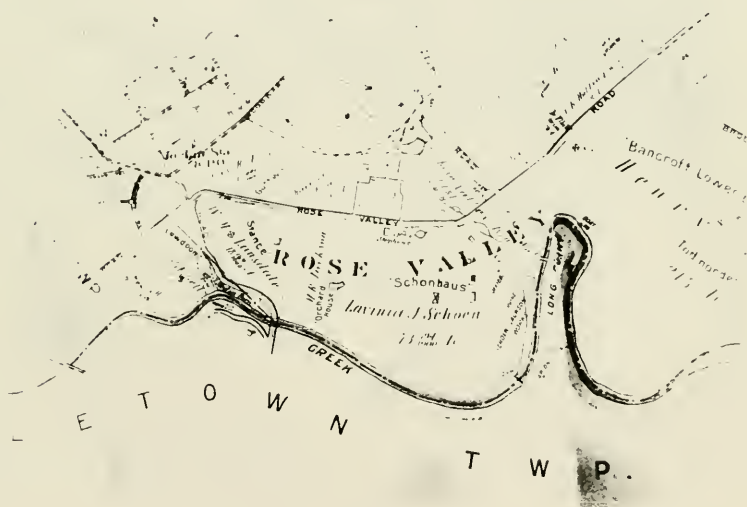


Plate 4. Rose Valley in 1910, before the Rose Valley Association sold most of its land to McLanahan and Schoen. From Atlas of Delaware County East of Ridley Creek, Volume 1, plate 26 (Philadelphia: A.H. Mueller, 1909-1910).

Rose Valley Borough

Property owners as of December 23,
1923 Compiled by J. Victor Haworth

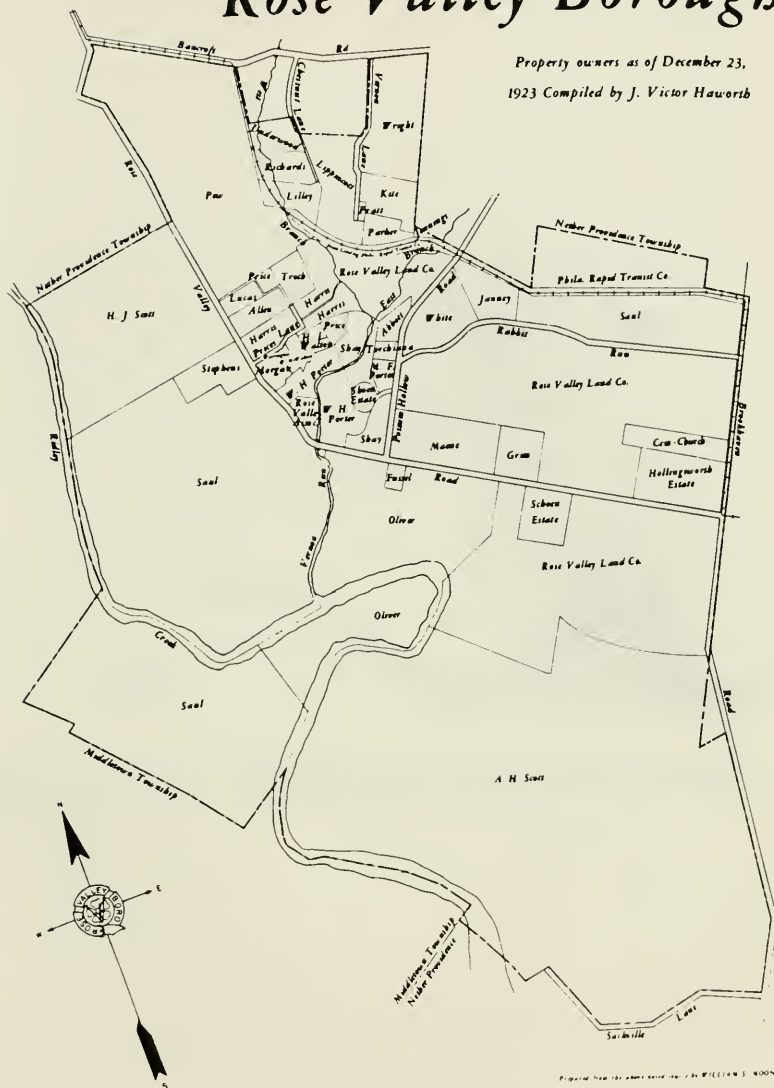


Plate 5. Rose Valley property owners as of December, 1923. From A History of Rose Valley.

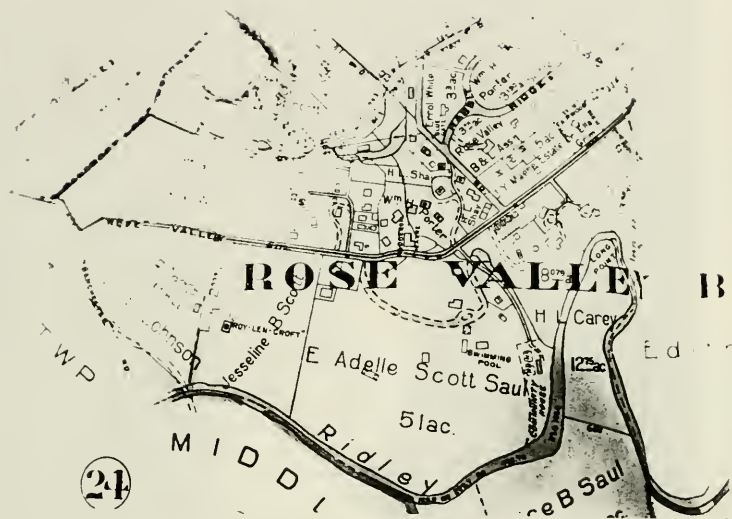


Plate 6. Rose Valley in 1934. From Property Atlas of Delaware County, PA (West of Crum Creek), plate 21 (Philadelphia: Franklin Survey Company, 1934).

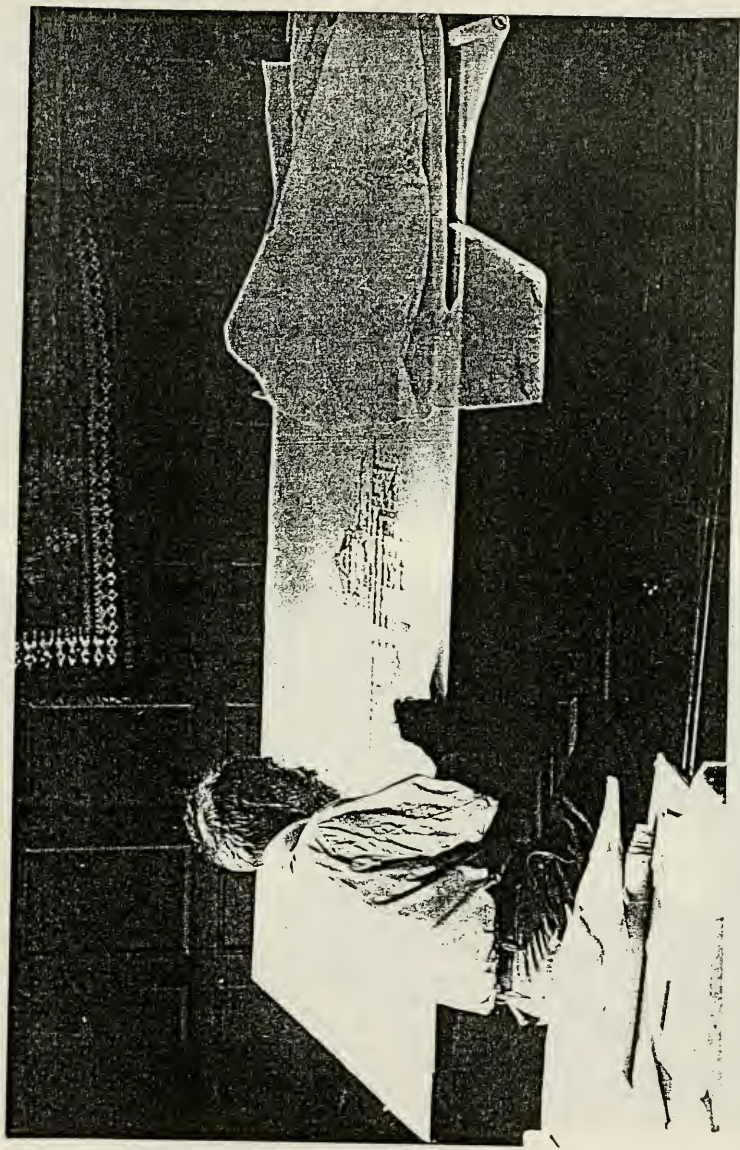
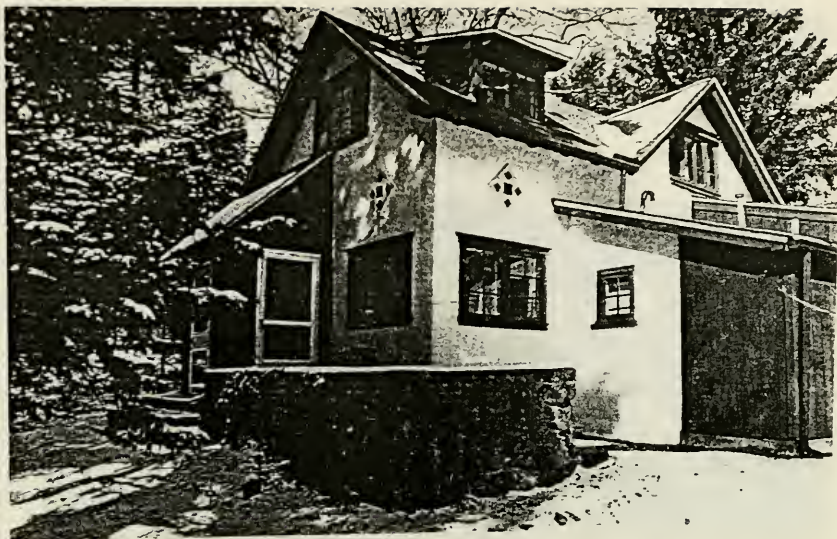


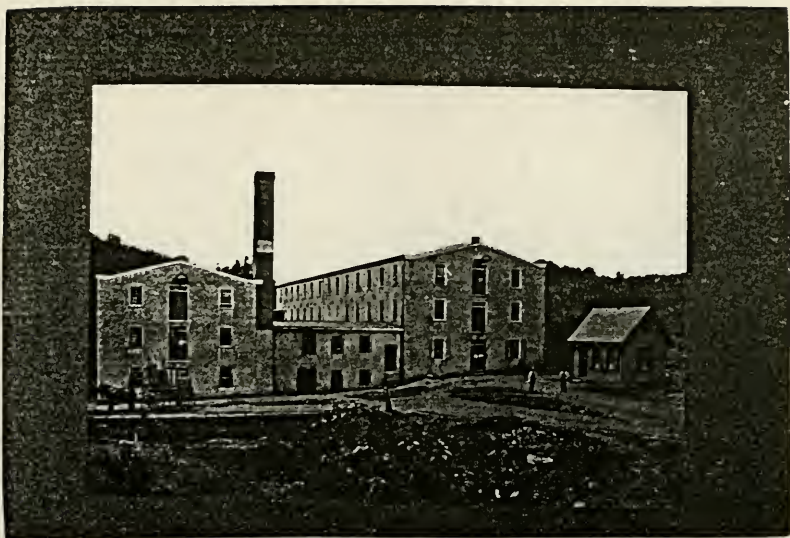
Plate 7. Will Price at his drawing board, c. 1910. Courtesy George E. Thomas.



Plates 8 and 9. Green Gate, Arden, DE., top, and Second Homestead, Arden, DE., bottom. From Eliza Edwards, "Arden: The Architecture and Planning of a Delaware Utopia" (Masters Thesis, University of Pennsylvania, 1993).



Plates 10 and 11. Rose Valley at the turn of the century. The road running from the center of the top photograph to the right is Rose Valley Road, and the road running to the left is the Old Mill Road. The bottom photo shows mill workers' houses. Courtesy George E. Thomas.



Plates 12 and 13. The Old Mill of the Rose Valley Mills, owned by Antrim Osborne, before it suffered from a c.1885 fire (top) and after the fire. Courtesy George E. Thomas.



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Plate 14. "A Design for a New Entrance to the Shops at Rose Valley," 1904. Drawing by Will Price. From The Artsman, Volume 1 (June, 1904), p. 320.



Plate 15. The Rose Valley Shops, where furniture was produced, c. 1905. Will Price is in the rear at the left of the photograph. Courtesy George E. Thomas.

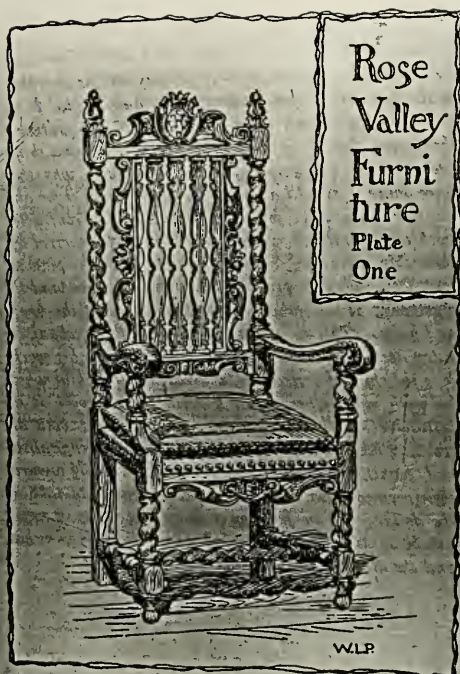


Plate 16. "Rose Valley Furniture Plate One." Drawing by Will Price. From *The Artsman*, Volume 1 (October, 1903), p. 22.

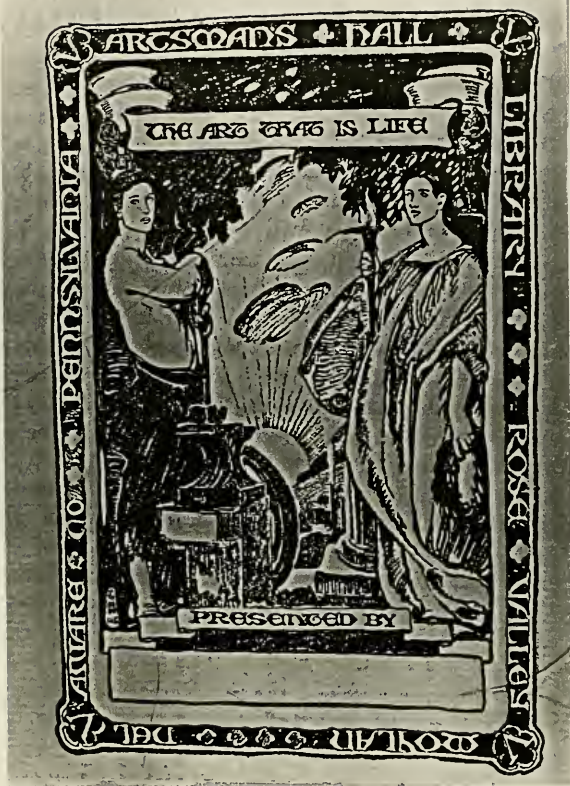


Plate 17. Bookplate from The Artsman, Volume 2 (May, 1905), p. 256.



Plate 18. The Old Mill as it appears today. The present configuration was designed by the firm Price (*Will Price's son*) & Walton. Photo by the author, 1995.

THE GUILD HALL: EXTERIOR VIEW
NOW BEING REMODELED

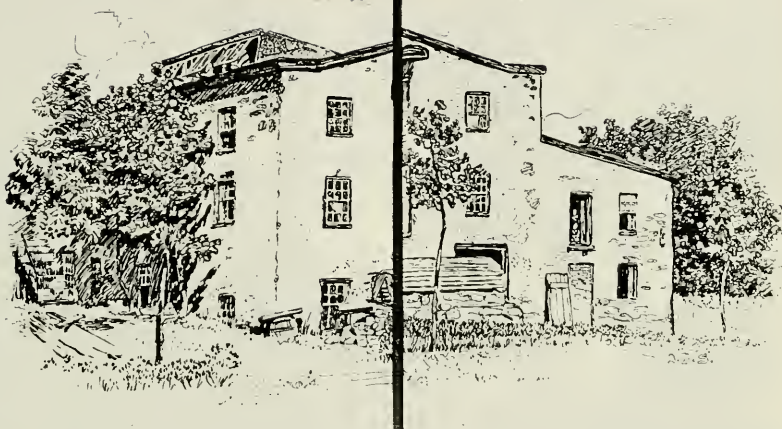


Plate 19. "The Guild Hall: Exterior View Now Being Remodeled." From The Artsman, Volume 1 (July, 1904), p. 382-383.

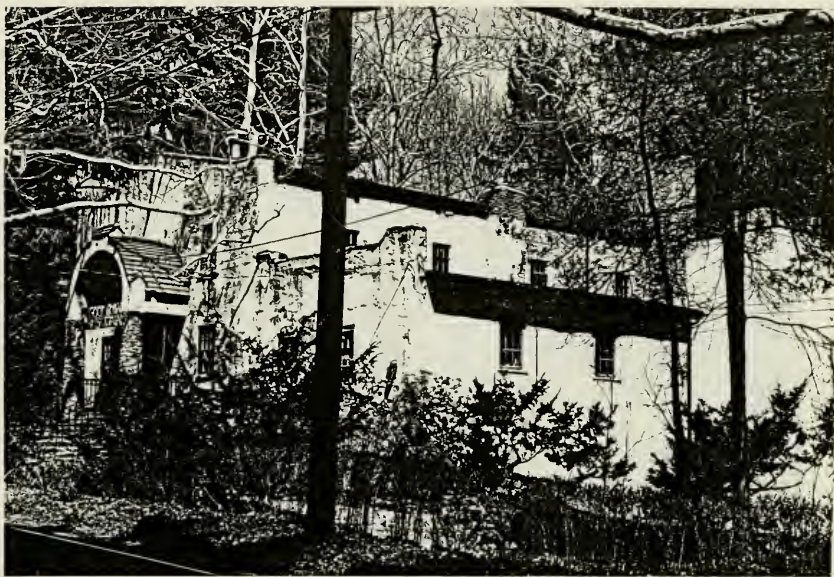


Plate 20. Hedgerow Theatre (formerly Guild, or Artsman, Hall) as it appears today. Photo by the author, 1995.



Plate 21. A view of the three managers' houses (left) and the Guest House c. 1902, before the were renovated by Price. Courtesy George E. Thomas.



Plate 22. One of the managers' houses as it appears today. Photo by the author, 1994.



Plates 23 and 24. The Guest House before it was renovated by Price c. 1902, top, and after the Price renovation. Notice the addition of shutters, casement windows on the third floor, and colonial benches in the porches. Courtesy George E. Thomas.



Plate 25. The Guest House as it appears today. Photo by the author, 1995.

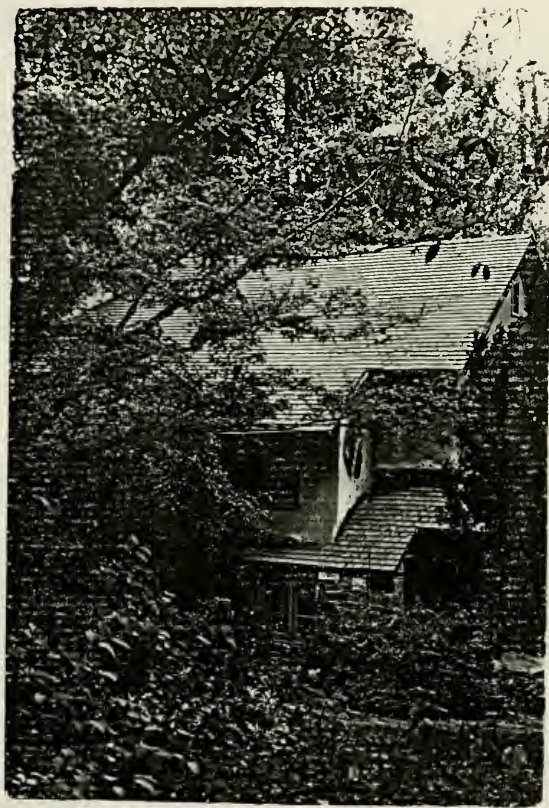


Plate 26. The Stephens residence, or Thunderbird Lodge. Photo by the author, 1925.



Plates 27 and 28. The Jackson residence, or Roylencroft, top, and the McLanahan residence, or Pee wee Hill, bottom. Photos by the author, 1995.



Plates 29 and 30. The William Price residence, top, and the Water Tower House, bottom.
Photos by the author, 1995.



Plates 31 and 32. The Rose Valley Improvement Company houses during construction, c. 1910, top, and viewed from the Rose Valley Road entrance. Courtesy George E. Thomas.



Plates 33 and 34. Mr. and Mrs. Thomas J. Porter and their five sons, who came to Rose Valley from Ireland in 1911, top, and Mr. and Mrs. Thomas J. Porter, bottom. Grandsons of Thomas Porter continue to own two of the Improvement Company houses today. Photos c. 1915. Courtesy Fred and Patricia Porter.



Plate 35. 2 and 4 Porter Lane, c. 1911. Note the names over the houses, presumably penciled in by the photographer. Courtesy George E. Thomas.



Plate 36. The garage between 2 and 4 Porter Lane. Photo by the author, 1995.

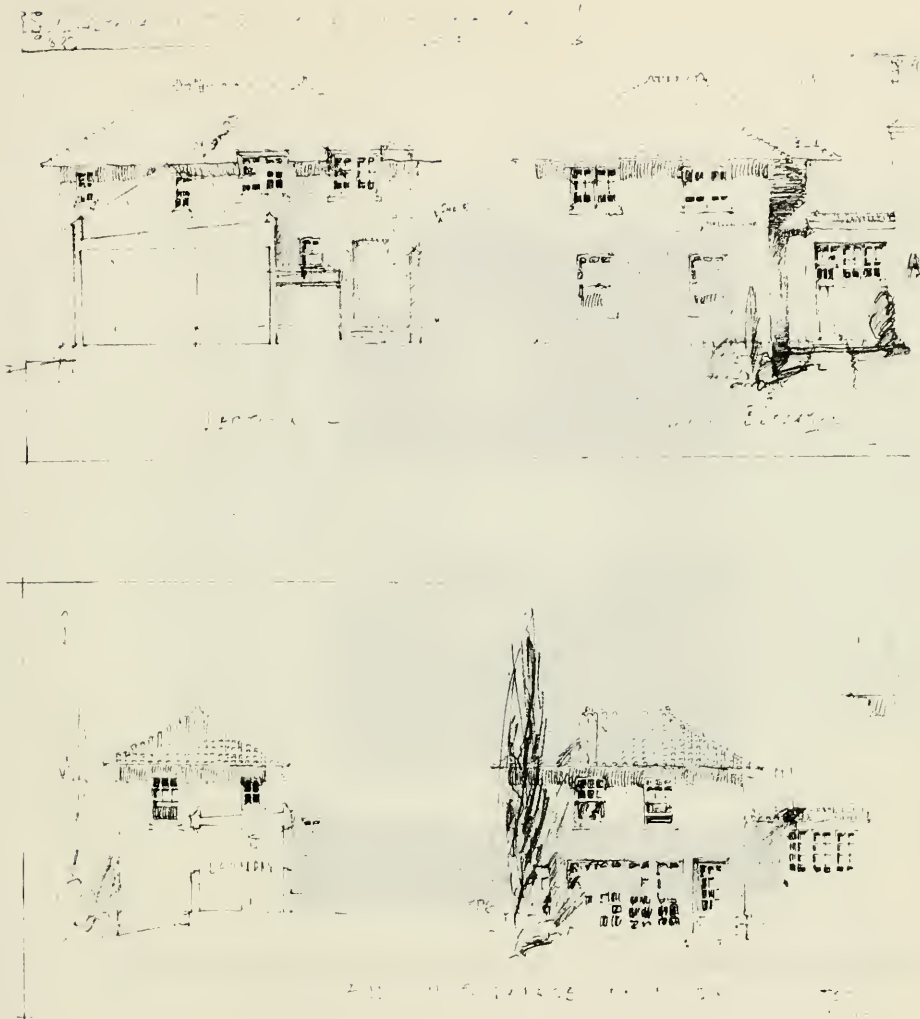


Plate 37. A design for a garage commissioned in 1925 by William H. Porter, who owned 2 and 4 Porter Lane. Design by Price & Walton. Photo from the collection of the Athenaeum of Philadelphia.

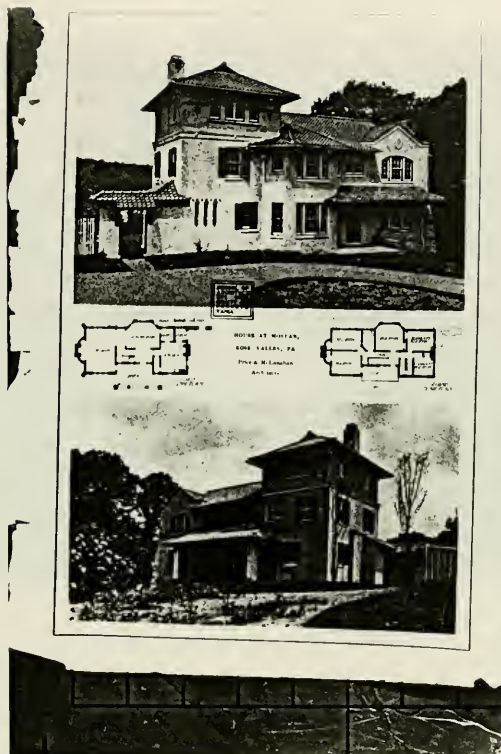


Plate 38. Rear (top) and front of 2 Porter Lane, 1911. From The Brickbuilder (September, 1911).



Plate 39. 2 Porter Lane, c. 1911. Courtesy George E. Thomas.



Plate 40. 2 Porter Lane. Photo by the author, 1994.

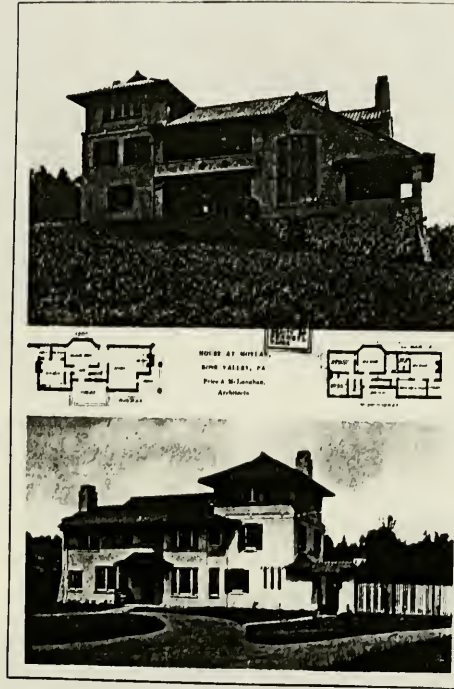


Plate 41. Front (top) and rear of 4 Porter Lane, 1911. From The Brickbuilder (September, 1911).

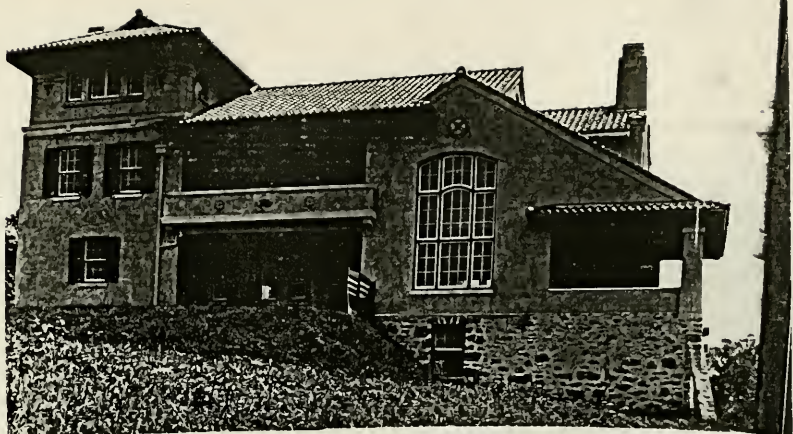


Plate 42. Rear of 4 Porter Lane c. 1911. Courtesy George E. Thomas.



Plate 43. 4 Porter Lane c. 1920. Courtesy Fred and Patricia Porter.



Plate 44. 4 Porter Lane. Photo by the author, 1994.

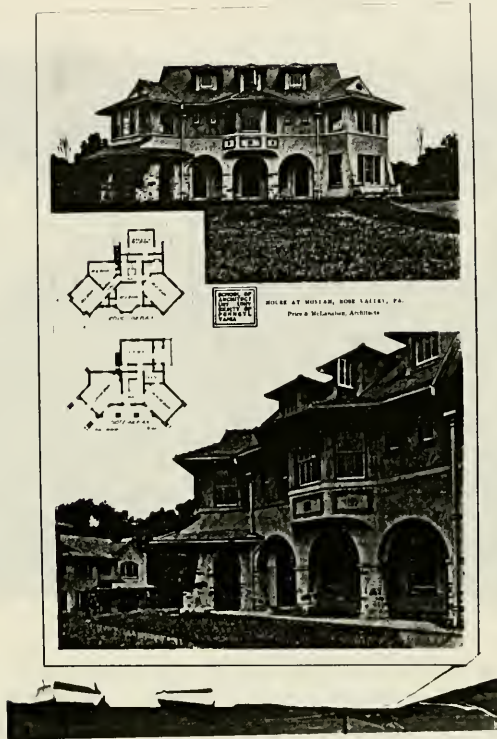


Plate 45. 1 Porter Lane, 1911. From The Brickbuilder (September, 1911).

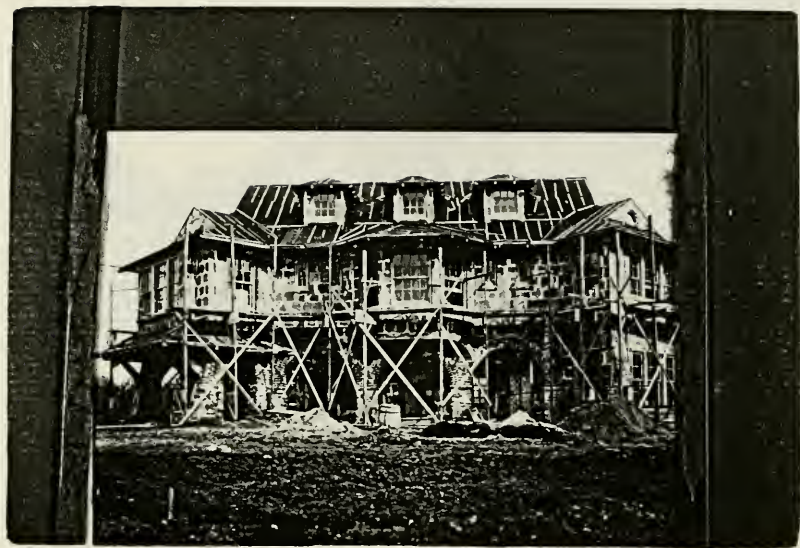


Plate 46. 1 Porter Lane under construction, c. 1910. Courtesy George E. Thomas.



Plates 47 and 48. 1 Porter Lane, 1911, top, and Northwest facade of 1 Porter Lane, 1911, bottom.
Courtesy George E. Thomas.



Plate 49. 1 Porter Lane. Photo by the author, 1994.

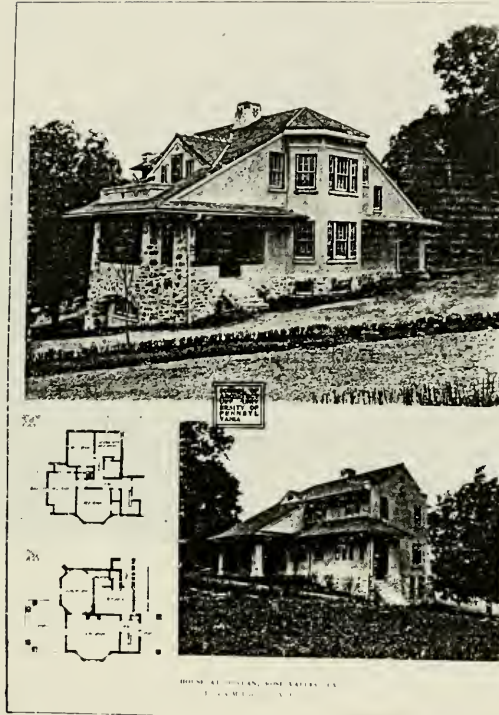


Plate 50. 213 Possum Hollow Road. From The Brickbuilder (September, 1911)



Plate 51. 213 Possum Hollow Road under construction, c. 1910. Courtesy George E. Thomas.



Plate 52. West facade of 213 Possum Hollow Road under construction, c. 1910. Courtesy George E. Thomas.



Plate 53. West facade of 213 Possum Hollow Road. Courtesy George E. Thomas.



Plate 54. South facade of 213 Possum Hollow Road. Photo by the author, 1994.



Plate 55. East facade of 213 Possum Hollow Road. Compare the facade to that shown in Plate 50, and note the alterations resulting from the addition of a second floor bedroom. Photo by the author, 1995.

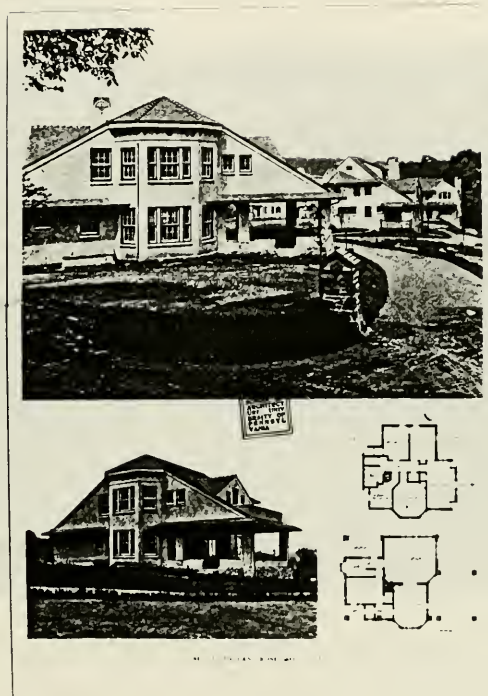


Plate 56. 217 Possum Hollow Road, 1911. From The Brickbuilder (September, 1911).



Plate 57. 217 Possum Hollow Road nearing the end of construction, c. 1911. Courtesy George E. Thomas.



Plates 58 and 59. 217 Possum Hollow Road, c. 1911. Courtesy George E. Thomas.



Plate 60. 217 Possum Hollow Road. Photo by the author, 1995.

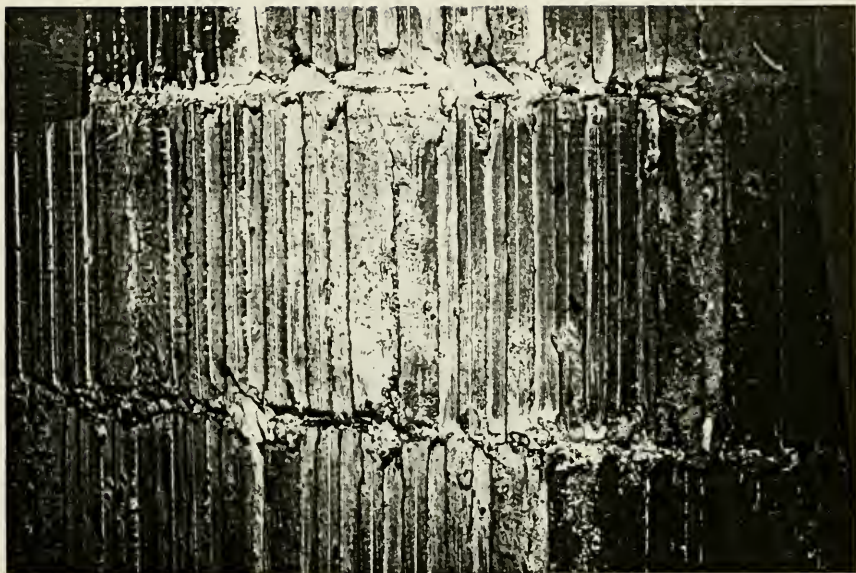


Plate 61. The "keyed" surfaces of hollow terra cotta tile allow plaster and stucco to be directly applied. Photo by the author, 1995.

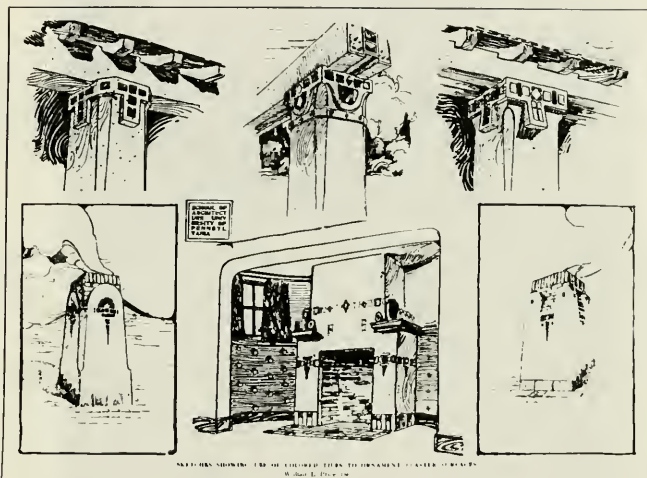


Plate 62. These drawings by Price illustrate the fireplace from 2 Porter Lane and the chimney from 217 Possum Hollow Road (left). Note also how the rafters were intended to be exposed underneath the eaves. From "The Decorative Treatment of Plaster Walls," The Brickbuilder (September, 1911).



Plate 63. Detail of exposed rafters and Moravian tile inlay. From 217 Possum Hollow Road.
Photo by the author, 1995.



Plates 64 and 65. Casement windows, top, and a band of double hung sash windows which take up nearly the entire wall, maximizing natural light, bottom. Photos by the author, 1995.



Plate 66. Cruciform paneled door. Photo by the author, 1995.



Plate 67. Price abandoned the use of balustrades on the staircases, and instead used smooth, plastered walls topped with a plain wooden cap. Photo by the author, 1995.



Plate 68. Another example of the plaster wall staircases with plain wooden banisters. Photo by the author, 1995.



Plates 69 and 70. Porter family portraits taken in front of the living room fireplace in 1 Porter Lane, probably during the Edward Porter occupancy, 1932-1946. Courtesy Fred and Patricia Porter.



Plate 71. Fireplace in the living room of 2 Porter Lane. Photo by the author, 1995.



Plate 72. Fireplace in the living room of 1 Porter Lane. Photo by the author, 1995.

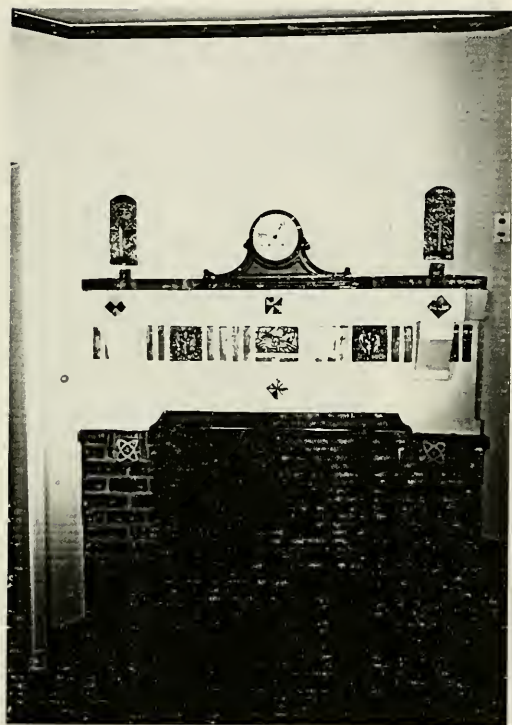


Plate 73. Fireplace in the dining room of 213 Possum Hollow Road. Photo by the author, 1995.



Plate 74. Fireplace in the dining room of 217 Possum Hollow Road. Photo by the author, 1995.

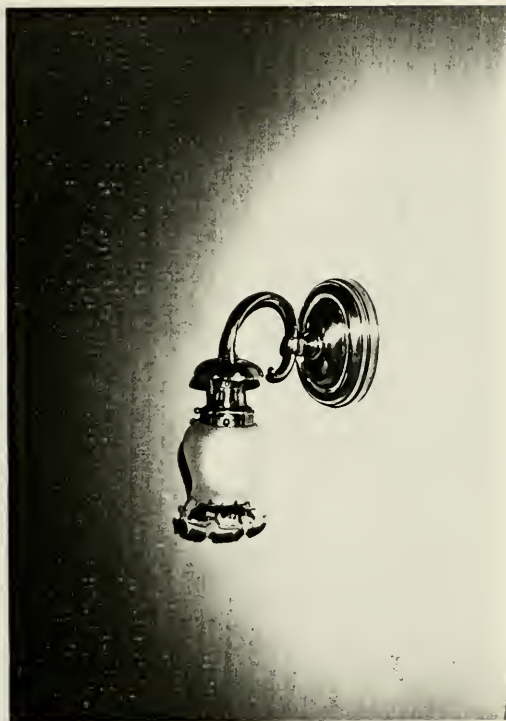


Plate 75. Original brass sconce. The fixtures were wired for electricity, but were also piped for gas as a backup form of lighting. Photo by the author, 1995.



Plate 76. Curved wall return, reminiscent of regional architecture of the colonial period. Photo by the author, 1995.



Plate 77. All of the houses had pantries which contained built-in cupboards such as this one. Photo by the author, 1995.

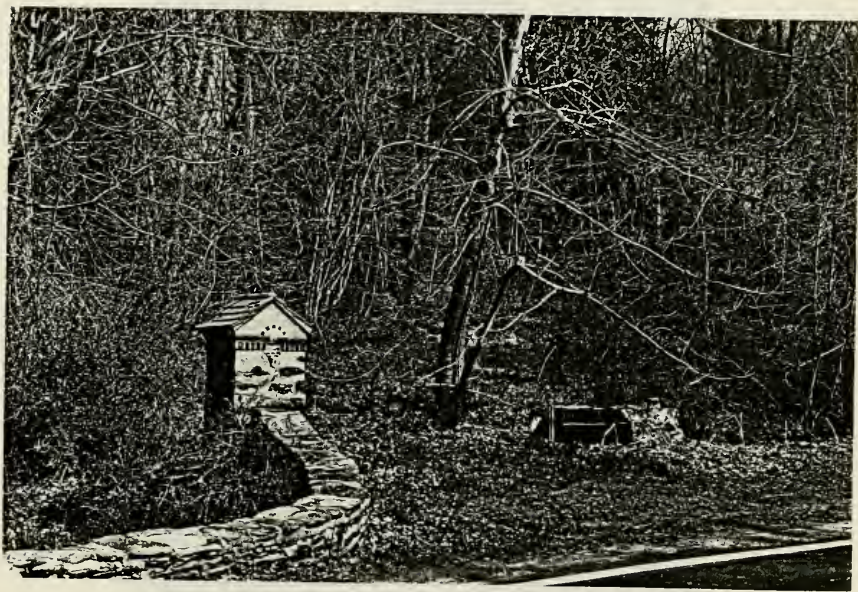


Plate 78. Gateposts still mark the entry to the Improvement Company Houses from Rose Valley Road. It was closed off in 1962. (The post on the right was knocked over by a car in 1993.) Photo by the author, 1995.



Plate 79. The gateposts became architectural trademarks of Price's Rose Valley, echoing the materials from which the buildings were constructed. Photo by the author, 1994.

APPENDICES

APPENDIX A: BRIEF OF TITLE
THE ROSE VALLEY IMPROVEMENT COMPANY HOUSES

April 16, 1901

Deed Book F10 p. 402

Lucinda Peters (widow), B. Frank Thomas and Sara E., his wife, and Robert B. Firman and Lydia F, his wife
to
William L. Price

William Price purchased a tract of land in Nether Providence Township for the sum of \$3,500.

April 29, 1901

Deed Book M10 p. 223

Pennsylvania Company for Insurance on Lives and Granting Annuities and Edward H. Coates, Executors of Will of Gustavus English
to
William L. Price

(The PA Company for Insurance on Lives and Granting Annuities and Edward H. Coates purchased the property through a sheriff's sale from the administrators of the estate of Antrim Osborne, owner of the Rose Valley Mills, on April 4, 1898, recorded in Book M. p. 141.) Price purchased the two tracts of land, described in the following citation, for the sum of \$8,000.

March 5, 1902

Deed Book N10 p. 433

William L. Price and Emma W., his wife
to
"Rose Valley Association"

The Rose Valley Association purchased the three above tracts of land for the sum of \$10,500. "All that certain tract or piece of land situate in this Township of Middletown, in the County of Delaware and State of Pennsylvania, bounded and described according to a survey recently made by C.D. M. Broomhall, as follows; Beginning at a point in the middle of Ridley Creek, thence extending along lands of Robert B. Firman, passing along the Eastern face of a large rock standing near said Creek, South 57° 10' West, to a stake at a point 180' more or less from a mark on the face of said rock, thence extending along other lands of Lucinda Peters and others, the three following courses and distances to wit: North 37°46' West 465' to a butternut tree

standing on the Southern edge of a stream of water which flows into said Creek, North fort 4°41' West 366.8' to a post, and North 42°1' West 460' to a stake in the line of lands of Jesse F. Smedley; thence along said Jesse F. Smedley's lands, North 53°31' East 915.6' to the edge of said Ridley Creek, thence continuing the same course to the middle of said Creek and thence down the middle of said Creek the several courses thereof to a point the place of beginning. *[This is the tract of land purchased from Lucinda Peters et al cited above and recorded in Deed Book F No. 10 p. 402. The following two tracts were purchased from the PA Company for Insurance on Lives and Granting Annuities and recorded in Deed Book M No. 10 p. 223.]*

"Also all that certain tract or piece of land with the stone Mills, known as the Rose Valley Mills, and the other buildings and tenements thereon erected situate in the Township of Nether Providence, County of Delaware and State aforesaid, described according to a recent survey made thereof by E.H. Hall as follows: Beginning at a point in the centre of the dam on Ridley Creek, thence North passing through a Willow Tree on the left bank of said creek, at a line of land formerly of Antrim Osborne 80° 44' East 242.58' to a stake, thence North 75°2' East 96.67' to a stake, thence North 64°18' East 236.5' to a stake thence North 62°36' East 254' to a post, thence North 43°55' East 221.85' to a stake, thence North 40°50' East 116.5' to a stake, thence North 58°26' East 97.45' to a Gatawba Tree, thence North 53°45' East 75.75' to a post, thence South 67°54' East 73.47' to a post, thence North 21°41' East 236' to an iron bolt in the centre of the public road leading from Media to Palmers Corner, thence South still along the centre of said road, 53°15' East 264.5' to another iron bolt, thence North 21°36' East 63.9' to a stake, thence South 79°25' East 232.91' to an iron bolt in the line of land now or late of Matthew Kershaw and thence by the same and line of land now or late of Samuel Bancroft South 35°50' West 876.15' to a stone between two maples on the left bank of said Ridley Creek, and thence up the centre of said Creek the several courses thereof 1327.9' to the place of beginning. Containing 14.05 acres be the same more or less.

"And also all that certain tract or piece of land with the three story stone mill thereon erected. Situate in the Township of Nether Providence, County of Delaware and state aforesaid, bounded and described as follows, viz: Beginning at a stone in the middle of the said public road and in a line of lands formerly of said Antrim Osborne, thence South 83 3/4° East 19.85 perches to a point in the line of said lands now or late Matthew Kershaw, and on the northeast side of the public road leading from Rose Valley to Wallingford, thence by the same and lands of the Estate of Elton Lewis, crossing said road, North 31° East 50.5 perches to a stone on the edge of the Mill dam, thence down the Southern side of the same South 80 3/4° West 15.48 perches to a point on the West of the said dam, thence North 61 1/2° West 5.45 perches and South 84 1/2° West 6.46 perches to a stone on the Northern side of a head race of said mill, and near the headgates, thence

along the North side of said race the several courses thereof about 38.9 perches to a stake on the North side of said race and near said mill, thence South 65° West 72 perches to a stone in the middle of said public road thence along the middle of the same South 12 1/4° East 15.46 perches and South 55 3/4° East 15.6 perches to the place of beginning containing 11 acres and 8 perches be the same more or less. [*The Improvement Company Houses are situated on this tract.*]

"Together with the said dam and all rights of rights of raising the same and the right of digging and handling dirt and stone for the purpose of repairing the breast of the said dam from the point of land lying between the 2 streams that empty into said dam within the space of 66' of the front part of the breast of the same and also the right at all times to enter upon the North side of said race and remove earth and stone the whole length thereof within the distance of 10' therefrom for the purpose of mending and repairing the bank of the said race and for no other purpose.

"To Have and to Hold the said tracts...Under and Subject nevertheless to the right and privilege of the Burgess and Town Council of the Borough of Media in the County of Delaware aforesaid...to appropriate and take from the waters of said Ridley Creek, for their water works and water supply, an amount of water not exceeding 1,500,000 gallons daily..."

October 26, 1910

Deed Book E14 p. 534

Rose Valley Association
to
M. Hawley McLanahan

The Rose Valley Association had received an offer from Charles T. Schoen and his wife Lavinia to purchase tracts 1 and 4 of the Association's real estate, and an offer from M. Hawley McLanahan to purchase tracts 2,3, and 5. At a meeting of the Association's stockholders held August 11, 1910, it was deemed "expedient and beneficial for the best interests of this company that the offers be accepted." McLanahan purchased the 3 tracts for the sum of \$11,625.60. In the following deed, McLanahan sold a portion of tract 2, on which the 5 Improvement Company houses were eventually built, to Charles T. Schoen, his father-in-law.

M. Hawley McLanahan and Elsie S. McLanahan, his wife
to
Charles T. Schoen

For the sum of \$1, the McLanahans coveyed to Schoen a tract of land "Beginning at a point in Southeastern line of Road leading from Rose Valley to Wallingford at a distance of 202.58' Northeast from the center of Rose Valley Road; thence partly along the side of said Road leading from Rose Valley to Wallingford, and partly by lands of John J. Maene and others, North 31° East 846.42' more or less to a stone at the edge of the mill Dam; thence down the Southerly side of the same South 80° 45 minutes West 255.4' to a point on the East side of said Dam; thence along the Dam breast North 61° 30' West 89.93' and South 84° 30' West 106.6' to a stone on the North side of the Old Head Race; thence along the North side of said Race following the several courses thereof about 681' to a marble stone on said Race bank; thence by lands of the Rose Valley Association South 58° East 128.2' to a point on the East side of Vernon Run; thence still by said lands South 9° West 223' to a point; 9' east of the East end of the Dam Breast of a small dam on said Run; thence still by said lands South 18° 56' west 100' to the middle of the Rose Valley Road, said point being at the distance of 45.2' from the middle of a stone bridge and Vernon Run; thence along the middle of the Rose Valley Road South 56° 29' East 206.5' to a point in the center of Rose Valley Road, thence North 33° 31' East 108.35' to an iron run; thence South 80° 9' east 231.6' to the place of beginning." The tract measures 9.289 acres.

At this point in the chain, the tract became divided up as the houses were built and eventually sold to individual owners.

1 Porter Lane

(This property is listed as parcel number 39 00 0078 00 in the 1995 real estate assessment. It is located on map 39-03, lot number 038:000, in the office of the Board of Assessment in the Delaware County Courthouse, Media, PA.)

May 21, 1923

Deed Book 574 p. 39

Girard Trust Company, Executor under Will of Charles T. Schoen, deceased,
and Lavinia J. Schoen, widow
to
Howell Lewis Shay and Eunice Mabel Shay, his wife

Charles Schoen died February 4, 1917, leaving his estate to his wife and appointing Girard Trust Company as Executor. For the sum of \$24,000, the Shays purchased two tracts of land: the one described as follows which contained 1 Porter Lane, and a second tract on which stood 217 Possum Hollow Road and on which the Shays built their own house.

"...all that certain tract or piece of land with the buildings and improvements thereon erected...Beginning at a point on the North side of a private driveway (20' wide), a corner of land of Mary F. Hawke; said point being 96.8' measured Westwardly along said North side of driveway from the West side of Possum Hollow Road, 33' wide; thence, South $10^{\circ}35'20''$ West, crossing said driveway, 10', to the middle thereof; thence, in a Southwestwardly direction, along other land hereby conveyed to Howell Lewis Shay and along middle of said driveway, curving to the left with a radius of 150.35' for an arc of 113.21' to a point of tangency; thence, South $36^{\circ}16'10''$ West, still along same, 28.45' to a point at the junction with the middle of another private driveway; thence North, $82^{\circ}30'0''$ West, along land about to be conveyed to William H. Porter, and along the middle of said other private driveway, 45.51' to a point of curve; thence along said Porter's land in a general Northeasterly direction, curving to the right, with a radius of 59.04' for an arc of 70.65' to a point of compound curve; thence, still along same in a general Northerly direction, curving to the right with a radius of 100' for an arc of 100.13' to a point, thence North $4^{\circ}45'0''$ East, leaving said driveway and crossing on Old Head Race, 3.3' to a point in the Northern side of said Old Head Race, thence along the Northern side of said Old Head Race...South $86^{\circ}30'$ East, 11.89' to a Point; North 73° East 51' to a point; North 58° East, 70' to a Point; North $17^{\circ}10'$ East, 53.80' to a Point; thence, North $85^{\circ}18'30''$ East, along an old dam, 112.38' to a Point; thence, still along same, South $60^{\circ}41'30''$ East, 89.93' to a Point; thence, North $81^{\circ}33'30''$ East, still along same 4.19' to a Point; a corner of land of C. Yarnall Abott; thence, South $31^{\circ}48'30''$ West, along said Abbotts' land, 132.54' to a stone monument; a corner of land of Frank J. Torchiana; thence, South $32^{\circ}41'20''$ West, along said Torchiana's land, 117.93' to a stone monument, a corner of land of Mary F. Hawke; thence, South $31^{\circ}48'30''$ West, along said

Hawke's land, 62.46' to a stone monument; thence South 3°49'10" West, still along same, 154.55' to the Place of Beginning, containing 2.483 acres, more or less.

"No building or other structure of any kind whatsoever shall at any time hereafter forever be erected, placed, or maintained upon that portion of the aforementioned land described as follows: Beginning at a point in the center line of Rose Valley Road at a distance of 200.34' measured north 56°42'30" west from its intersection with the center line of Possum Hollow or Wallingford Road; thence along the center line of said Rose Valley Road 87.31' to a point and extending between parallel lines, starting at said points and running north 33°17' 30" east from the center line of said Rose Valley Road to center line of said private driveway."

July 29, 1925

Deed Book 672 p. 286

Howell Lewis Shay and Eunice Mabel Shay
to
Hector W. Fielden and Viola G. Fielden, his wife

For sum of \$1 and other valuable considerations, the Fieldens purchased a tract of land "Beginning at a point in the center line of a 20' wide driveway leading from Possum Hollow Road to Rose Valley Road, said point being at the junction with the center line of another driveway and is also the East corner of land recently conveyed to William H. Porter. Thence North 82°30' West, along the said center line of said other driveway, and along said land recently conveyed to William H. Porter 45.51' to a point of curve; thence in a Northwesterly direction, still along same, curving to the right, with a radius of 59.04' for an arc of 70.65' to a point of compound curve; thence in a Northerly direction, still along same curving to the right, with a radius of 100' for an arc of 100.13' to a point; thence North 4°49' East, still along land of William H. Porter, 27' to a point thence in an Easterly direction, along land of Howell Lewis Shay, curving to the right with a radius of 32.07' for an arc of 22.09' to a point of reverse curve; thence still in an Easterly direction, and still along said Shay's land, curving to the left, with a radius of 40.11', for an arc of 39.47' to a point; thence South 87°18'30" East, still along same, 38.75' to a point; thence South 66°39'20" East, still along same, 19.85' to a point; thence South 41°45' East, still along same, 21.8' to a point; thence North 87°50'20" East, still along same, 34.96' to a point; thence South 5°45' West, still along same 50.97' to a point in the said center line of said 20' wide driveway; thence in a Southwesterly direction, along said center line of said 20'-wide driveway, curving to the left, with a radius of 150.35', for an arc of 91.68' to a point of tangency; thence South 36°16'10" West still along same, 28.45' to the place of beginning., containing approximately .5 of an acre."

November 28, 1925

Deed Book 666 p. 322

Hector W. Fielden and Viola G. Fielden
to
Mary Tempest

Mary Tempest purchased the property for sum of \$1 and other valuable considerations.

October 2, 1926

Deed Book 734 p. 236

Mary Tempest
to
Margaret Scott Oliver

For sum of \$1. Margaret Oliver also bought an adjacent plot of unimproved land from the Shays on January 24, 1927, recorded in Book 743 p. 374.

July 14, 1932

Deed Book 914 p. 349

L. Stauffer Oliver and Maurice Bower Saul, Executors of Estate of Margaret Scott Oliver
to
Edward A.G. Porter and Louise Fronefield Porter, his wife

Margaret Scott Oliver, "being so siezed of the two tracts," died on March 16, 1930. The 2 tracts of land purchased by Mrs. Oliver were purchased by the Porters for the sum of \$1350. The house was situated on the first of these tracts.

Edward and Louise Porter also purchased another adjacent plot of unimproved land from Wallace Chadwick and Alice, his wife, on May 18, 1942, for the sum of \$350, recorded in Book 1172 p. 300. This plot was sold to Meredith F. Porter in 1946 and is now part of the property belonging to the owners of 213 Possum Hollow Road.

February 16, 1946

Deed Book 1327 p. 530

Edward A.G. Porter and Louise F. Porter
to
Edward T. Butler and Day Hills Butler, his wife

The Butlers purchased the property for the sum of \$1 and other valuable considerations.

August 31, 1966

Deed Book 2251 p. 1164

Day Hills Butler
to
James P. Harrison, Jr. and Katherine S. Harrison

For the sum of \$37,000, James and Katherine Harrison purchased the property described as follows: "Beginning at a point in the center line of a 20'-wide driveway leading from Possum Hollow to Rose Valley Road, said point being at the junction with the center line of another driveway and is also the East corner of land now or late of William H. Porter. Thence North 82°30' West, along the said center line of said other driveway, and along said land now or late of William H. Porter 45.51' to a point of curve; thence in a Northwesterly direction, still along same, curving to the right, with a radius of 59.04' for an arc of 70.65' to a point of compound curve; thence in a Northerly direction, still along same curving to the right, with a radius of 100' for an arc of 100.13' to a point; thence North 4°49' East, still along land now or late of William H. Porter 98' more or less to a point in the center line of Vernon Run; thence up the center line of the said run following the various courses and distances thereof 165' more or less to a point; thence on a line South 62°5'30" East being the extension of the existing boundary line between land now or late of Meredith F. Porter and lands now or late of Frank J. Torchiana 27.2' to a stake; thence extending along the center line of a foot-path leading to Swimming Pool (1) South 1°5'20" East, 145.02' to a stake, 2) South 0,16' West, 104.35' to the center line of the aforesaid 20'-wide driveway; thence by the center line of said driveway on the arc of a curve to the left in a Southwesterly direction and having a radius of 150.35' the distance of 104.70' to a point of tangency; thence South 36°16'10" West still along same 28.45' to the first mentioned point and place of beginning."

2 Porter Lane

(This property is listed as parcel number 39 00 00137 00 in the 1995 real estate assessment. It is located on map 39-03, lot number 040:000 in the office of the Board of Assessment in the Delaware County Courthouse, Media, PA.)

May 31, 1923

Deed Book 574 p. 25

Girard Trust Company of Philadelphia, Executors of estate of Charles T. Schoen, and Lavinia, widow
to

William H. Porter and Mary Snowden Porter

Charles Schoen died Feb. 10, 1917, leaving Girard Trust Company executors of his estate (Register of Wills Book 29 p. 263). The Porters purchased the plot of land on which both numbers 2 and 4 Porter Lane stood, for the sum of \$26,000. The plot is described as follows:

"Beginning at a point in the center line of the Rose Valley Road at a distance of 419.34' measured North 56°42'30" West from its intersection with the center line of Possum Hollow or Wallingford Road (33' wide); said point being also at a distance of 45.2' from the middle of a stone bridge over Vernon Run; thence, North 19°42'10" East, 101.06' to a spike; said spike being 9' Southeast of the end of a small dam across said Vernon Run; thence, North 10°16' East, 223' to a point; thence, North 60°43'30" West, crossing the said Vernon Run, and also an Old Head Race, 128.2' to an old marble stone monument; thence along the Northwest side of said Old Head Race, the following 4 courses: North 31°30' East 152' to a point; North 62° East, 67' to a point; South 86°30' East, 164.11' to a point; thence, South 4°49' West, recrossing said Old Head Race, 300.3' to a point in the middle of a private driveway; thence along the middle of said private driveway, in a Southerly direction, curving to the Left with a radius of 100' for an arc of 100.13' to a Point of Compound Curve; thence, still along same, in a Southeasterly direction, curving to the left with a radius of 59.04' for an arc of 70.65' to a point of Tangency; thence, still along same, South 82°30' East, 45.51' to a point at its intersection with the center line of another private driveway; thence, along said said center line of said other private driveway, South 36°16'10" West, 99.42' to a Point of Curve; thence, still along same, curving to the Right with a radius of 72' for an arc of 112.34' to a Point of Tangency; thence, still along same, North 54°20'10" West, 51.35' to a point; thence, South 33°17'30" West, leaving said driveway, 133.53' to a point in the center line of Rose Valley Road, aforesaid; thence North 56°42'30" West, along the center line of said Rose Valley Road, 131.69' to Place of Beginning; Containing 3.76 acres be the same more or less."

Subsequently William and Mary Porter purchased 2 adjacent plots of land.

December 15, 1932

Deed Book 913 p. 611

William H. Porter and Mary Snowden Porter
to

Pennsylvania Company for Insurances on Lives and Granting Annuities and William H. Porter, Trustees under intendure of Trust of William H. Porter dated December 31, 1924 recorded in Philadelphia Recorder of Deeds, Book JM2039 p. 210.

The 3 adjacent plots of land were placed in trust for and in consideration of the sum of \$1.

William Porter died Dec. 8, 1953. Mary Snowden Porter married Nichola Saitto.

December 24, 1979

Deed Book 2726 p. 0197

First Pennsylvania Bank N.A. Trustee under deed dated 12/31/1924 by William H. Porter for Mary Snowden Porter now Saitto [*Pennsylvania Company for Insurance on Lives and Granting Annuities changed its name in 1955 to First Pennsylvania Banking and Trust Company*]
to

David R. Carson and Sharon W. Carson

For the sum of \$92,000, David and Sharon Carson purchased a portion of the property, containing 2 Porter Lane, described as follows: "Beginning at an interior point, a corner lot no 3 on said plan [Plan of Property for Pennsylvania Company and William H. Porter, Trustees, made by G.D. Hautman and Sons, Aug. 23, 1956 and revised December 15, 1979], said point being measured the 4 following courses and distances from the intersection of the center line of Rose Valley Road 1)North 56°42'300" West along the said center line or Rose Valley Road 464.54' to a point, and 2)North 33°47' East crossing the Northeasterly side of Rose Valley Road and along the bed of Vernon Run 90.7' to a point, and 3)North 11°26' East along same 156' to a point in line of lot no. 3 on said plan, 4)North 88° 13'20' East along same 133.79' to the point of beginning; thence extending from said beginning point North 36°3'40" East [*illeg.*] feet to a point in line of lot no. 3 on said plan; thence extending South 53°56'2" East 1.16' to a point; thence extending North 36°3'40" East 12.56' to a point; thence extending North 3°21' East 30.75' to a point; and thence extending North 85°11' West 2.10' to a point in line of lot no. 3 aforesaid; thence extending North 4°49' East crossing Vernon Run and also crossing the Old Head Race 194.39' to a point on line of lands now or late of Walton; thence extending along same South 36°30' East 92.01' to a point;

thence extending South 4°49' West recrossing said Old Head Race and recrossing Vernon Run 300.3' to a point of curve, in the bed of a proposed cul de sac, thence extending through said cul de sac on an arc of a circle curving to the left having a radius of 100' an arc distance of 55.12' to a point on corner of lot no. 1 on said plan; thence extending on a line passing through the party wall and along the proposed interior firewall of a garage erected on premises hereon and premises adjoining to the Southwest the 5 following courses and distances: 1)North 61°12'30" West 43.37' to a point; 2)North 28°47'30" East 1' to a point; 3)North 61°12'30" West 12' to a point; 4)North 28°47'30" East 12.20' to a point; 5)North 61°12'30" West 5.55' to a point, a corner of said garage, thence extending along lot no. 1 North 75°57'20" West 66.06' to the first mentioned interior point and place of beginning." The above lot contains .72998 acres, and is lot number 2 on the said plan.

"This conveyance is under and subject to the restriction that no additional residential structures of any kind are to be built upon the premises said restriction to be binding upon the heirs, administrators, and assigns of the parties hereto."

4 Porter Lane

(This property is listed as parcel number 39 00 00136 00 in the 1995 real estate assessment. It is located on map 39-02, lot number 066:000 in the office of the Board of Assessment in the Delaware County Courthouse, Media, PA.)

May 31, 1923

Deed Book 574 p. 25

Girard Trust Company of Philadelphia, Executors of estate of Charles T. Schoen, and Lavinia, widow
to
William H. Porter and Mary Snowden Porter

Charles Schoen died Feb. 10, 1917, leaving Girard Trust Company executors of his estate (Recorder of Wills, Book 29 p. 263). The Porters purchased the plot of land on which both numbers 2 and 4 Porter Lane stood, for the sum of \$26,000. The plot is described as follows:

"Beginning at a point in the center line of the Rose Valley Road at a distance of 419.34' measured North 56°42'30" West from its intersection with the center line of Possum Hollow or Wallingford Road (33' wide); said point being also at a distance of 45.2' from the middle of a stone bridge over Vernon Run; thence, North 19°42'10" East, 101.06' to a spike; said spike being 9' Southeast of the end of a small dam across said Vernon Run; thence, North 10°16' East, 223' to a point; thence, North 60°43'30" West, crossing the said Vernon Run, and also an Old Head Race, 128.2' to an old marble stone monument; thence along the Northwest side of said Old Head Race, the following 4 courses: North 31°30' East 152' to a point; North 62° East, 67' to a point; South 86°30' East, 164.11' to a point; thence, South 4°49' West, recrossing said Old Head Race, 300.3' to a point in the middle of a private driveway; thence along the middle of said private driveway, in a Southerly direction, curving to the Left with a radius of 100' for an arc of 100.13' to a Point of Compound Curve; thence, still along same, in a Southeasterly direction, curving to the left with a radius of 59.04' for an arc of 70.65' to a point of Tangency; thence, still along same, South 82°30' East, 45.51' to a point at its intersection with the center line of another private driveway; thence, along said center line of said other private driveway, South 36°16'10" West, 99.42' to a Point of Curve; thence, still along same, curving to the Right with a radius of 72' for an arc of 112.34' to a Point of Tangency; thence, still along same, North 54°20'10" West, 51.35' to a point; thence, South 33°17'30" West, leaving said driveway, 133.53' to a point in the center line of Rose Valley Road, aforesaid; thence North 56°42'30" West, along the center line of said Rose Valley Road, 131.69' to Place of Beginning; Containing 3.76 acres be the same more or less."

Subsequently William and Mary Porter purchased 2 adjacent plots of land.

December 15, 1932

Deed Book 913 p. 611

William H. Porter and Mary Snowden Porter
to
Pennsylvania Company for Insurances on Lives and Granting Annuities and
William H. Porter, Trustees under intendure of Trust of William H. Porter
dated December 31, 1924 recorded in Philadelphia Recorder of Deeds, Book
JMH 2039 p. 210.

The 2 adjacent plots of land were placed in trust for and in consideration of
the sum of \$1.

William Porter died Dec. 8, 1953. Mary Snowden Porter remarried Nichola
Saitto. While 2 Porter Lane was sold to David and Sharon Carson in 1979,
Mary and Nichola Saitto continued to live in 4 Porter Lane until 1979. The
house remains in trust of the Porter family, and is rented.

213 Possum Hollow Road

(This property is listed as parcel number 39 00 00079 00 in the 1995 real estate assessment. It is located on map 39-03, lot number 037:000 in the office of the Board of Assessment in the Delaware County Courthouse, Media, PA.)

October 11, 1915

Deed Book 390 p. 424

Charles T. Schoen

to

Mary F. Hawke, widow

For the sum of \$6250, Mary Hawke purchased the following lot: "Beginning at the intersection of the North side of a private road, 20' wide and the middle of the Possum Hollow Road; thence along the middle of said Possum Hollow Road North 23°16'20" East 174.68'; thence by other land of said Charles T. Schoen North 70°37'40" West 175.77' South 23°16'20" West 62.07' and South 4°49'40" East 153.01' to the side of said private road; and thence along the same by a curve with a radius of 134' whose chord extends South 88°25'40" East, the arc being 96.81' to the side of said Possum Hollow Road, thence South 66°43'40" East 16.5' to the place of beginning."

October 30, 1923

Deed Book 592 p. 121

Annie Schoemaker Hawke Wright and Lewis Laurence Smith, executors of estate of Mary F. Hawke

to

Meredith F. Porter

For the sum of \$15,000 Meredith Porter and his wife Dorothy Drinker Porter purchased the plot of land described above.

On August 1, 1946, Meredith and Dorothy Porter purchased an adjacent plot for the sum of \$1 from Meredith's brother Edward A.G. Porter, and Louise Fronefield Porter, his wife, who had purchased it in 1942 while living at 1 Porter Lane. The plot is described as follows: "Beginning at a point on the Northernly side of a private driveway, of the width of 20', a corner of land of Merdith F. Porter and at the distance of 96.8' measured on an arc of a curve to the left in a Northwesterly and Southwesterly direction and having a radius of 143', from a point on the Northwesterly side of Possum Hollow Road, another corner of said mentioned lands; thence crossing the bed of the said private driveway, South 10°35'20" West 10' to the center line thereof; thence by the center line thereof on an arc of a curve to the left in the Southwesterly direction and having a radius of 150.35', the distance of 8.5' to a point a corner of lands of Edward R. Butler et ux; then recrossing the bed of the said private

driveway and by the last mentioned lands, North 0°16' East along the center line of a footpath leading to the swimming pool, the distance of 104.35' to a stake; thence still along said center line North 1°5'20" West, the distance of 144.02' to a point on a line which is the extension of the existing boundary line between lands now or late of Frank J. Torchiana and of Meredith F. Porter et ux; thence in a Southeasterly direction along a line forming the extension of said existing boundary line the distance of 62.8' more or less to a stone monument marking the present Northwesterly terminus of said boundary line; thence by the lands now or late of Meredith F. Porter et ux, South 31°40'30" West 62.46' to a stone monument at an angle in said line; thence still by said lands, South 3°49'10" West 154.55' to a point on the Northwesterly side of the said private driveway, being the point or place of beginning, containing .12 acres of land be the same more or less." (Recorded in Deed Book 1358 p. 304.)

October 18, 1949

Deed Book 1505 p. 46

Meredith F. Porter and Dorothy Drinker Porter
to
Dorothy Drinker Porter

The title to the two tracts of land was transferred to Mrs. Porter's name.

June 13, 1957

Deed Book 1920 p. 33

First Pennsylvania Banking and Trust Company and Meredith F. Porter,
Executors of estate of Dorothy Drinker Porter, deceased
to
Thomas J. Porter and Frederick M. Porter

Dorothy Porter died on March 20, 1956, and the title of the land was transferred in this deed to the two sons of Dorothy and Meredith Porter. Each son received a one-half interest in the land.

Jan. 17, 1962

Deed Book 2107 p. 96

Thomas J. Porter and Jenny Lou Porter, his wife
and
Frederick M. Porter and Patricia M. Porter, his wife
to
Frederick M. Porter and Patricia M. Porter

For the sum of \$13,500, Frederick and Patricia Porter purchased Thomas and Jenny Porter's one-half interest in the property, composed of 2 adjacent plots.

217 Possum Hollow Road

(This property is listed as parcel number 39 00 00077 00 in the 1995 real estate assessment. It is located on map 39-03, lot number 041:000 in the office of the Board of Assessment in the Delaware County Courthouse, Media, PA.)

May 21, 1923

Deed Book 574 p. 39

Girard Trust Company, Executor under Will of Charles T. Schoen, deceased,
and Lavinia J. Schoen, widow
to
Howell Lewis Shay and Eunice Mabel Shay, his wife

Charles Schoen died February 4, 1917, leaving his estate to his wife and appointing Girard Trust Company as Executor. For the sum of \$24,000, the Shays purchased two tracts of land: the one described as follows, containing 217 Possum Hollow Road, and a 2nd tract on which stood 1 Porter Lane. The Shays then built their own house on the following tract at 221 Possum Hollow Road in 1923.

"Beginning at a point in the center line of the Rose Valley Road at a distance of 200.34' measured North 56°42'30" West from its intersection with the center line of Possum Hollow or Wallingford Road (33' wide); thence, North 56°42'30" West along the center line of said Rose Valley Road, 87.31' to a point; thence North 33°17'30" East along land about to be conveyed to William H. Porter, leaving said Rose Valley Road, 133.53' to a point in the middle of a private driveway; thence, South 54°20'10" East, along said Porter's land, and along the middle of said private driveway, 51.35' to a point of Curve; thence, in a general Easterly direction, still along the same, curving to the Left with a radius of 72' for an arc of 112.34' to a point of tangency; thence North 36°16'10" East, still along same, 127.87' to a point of curve;

"Thence, still along said driveway and other land hereby conveyed to Howell Lewis Shay, in a Northeasterly direction, curving to the Right with a radius of 150.35' for an arc of 113.21'; thence North 10°35'20" West, crossing said driveway, 10' to the North side thereof a corner of land of Mary F. Hawke. Thence, South 58°11'3" East, crossing said Possum Hollow Road, 33' to a point on the Southeast side thereof; thence South 31°48'30" West, along the said Southeast side of Possum Hollow Road 270.85' to a point; thence, North 80°41'50" West, along property known as "The Guest House," 231.6' to a point; thence South 33°17'30" West, still along same, 108.35' to the place of beginning; Containing 1.372 acres, more or less."

January 27, 1942

Deed Book 1118 p. 140

R.S. Munson, Sheriff
to

Girard Trust Company, under the will of Charles T. Schoen deceased, for Elsie McLanahan and E. B.S. Held

The land was sold to the Girard Trust Company for \$1 after it was siezed from Shays for foreclosure of a mortgage.

August 2, 1943

Deed Book 1229 p. 592

Girard Trust Company, Trustee under the Will of Charles T. Schoen,
deceased, for Elsie McLanahan
to

George H. Jarden and Estelle L. Jarden, his wife

For the sum of \$6,000

November 15, 1978

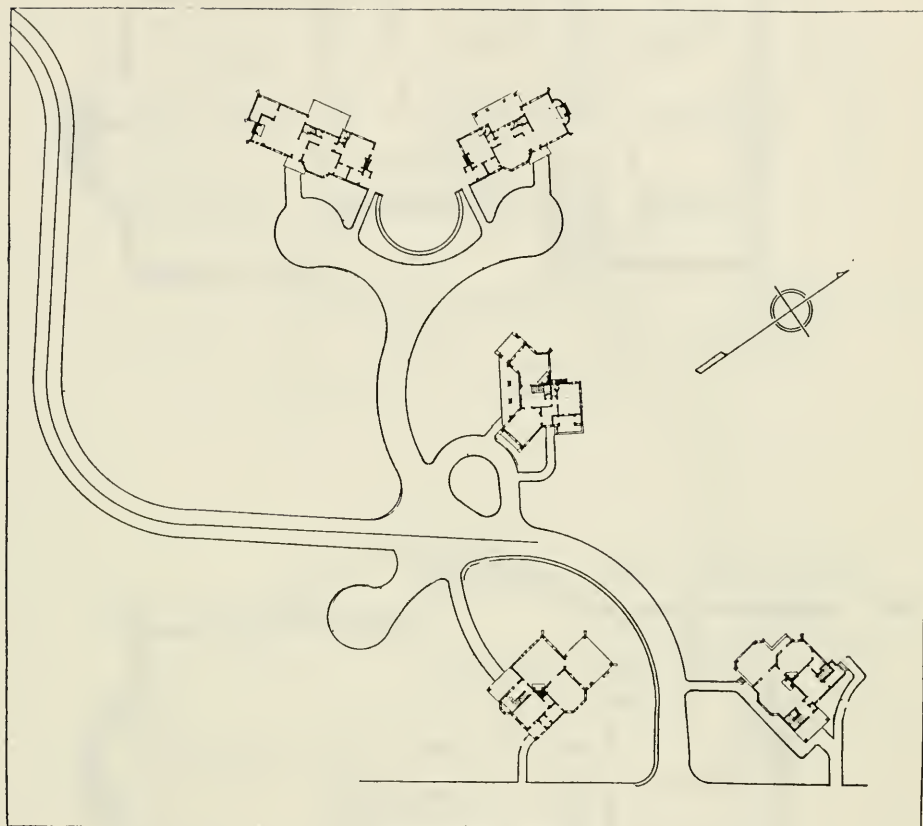
Deed Book 2673 p. 908

Estelle L. Jarden, widow of George H. Jarden
to
Charles P. Arena and Janice A. Carson

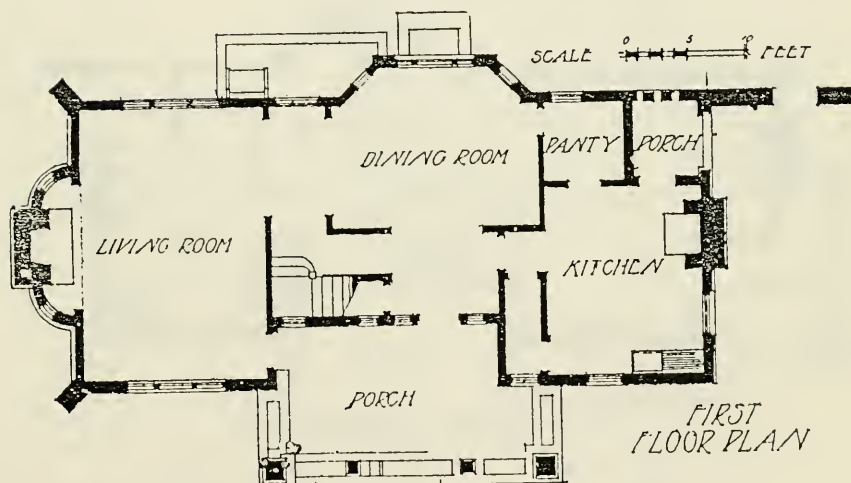
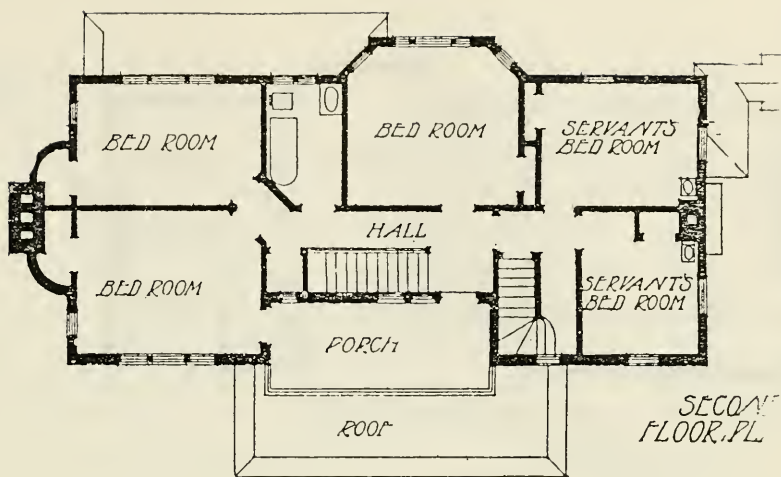
George Jarden died Nov. 9, 1960, thereby vesting title to the said premises in Estelle L. Jarden. For sum of \$70,000, Charles Arena purchased the land described as follows: "Beginning at a point on the southeasterly side of Possum Hollow Road (33' wide) at the distance of 345.53' Northeastwardly from the centerline of Rose Valley Road (33' wide); thence, extending North 61°4' West crossing the bed of Possum Hollow Road 46.66' to a point; thence extending North 30°0'30" West 13.07' to a point; thence extending North 75°42'30" West 54.79' to a point; thence extending North 23°45'30" West 45.74' to a point on the Southeast side of a certain 20' wide driveway; thence extending along the said side of driveway on a line curving to the right having a radius of 140.35' the arc distance of 78.56' to a point of compound curve in the said side of said driveway; thence extending still by the said side of a driveway on a line curving to the right having a radius of 114' the arc distance of 82.01' to a point in the Northwesterly side of Possum Hollow Road; thence extending South 11°30" East recrossing the bed of Possum Hollow Road 33' to a point on the Southeasterly side of Possum Hollow Road; thence extending along the Southeasterly side of Possum Hollow Road South 31°45'30" West 109.10' to the first mentioned point and place of

beginning." The property contains .309 acre.

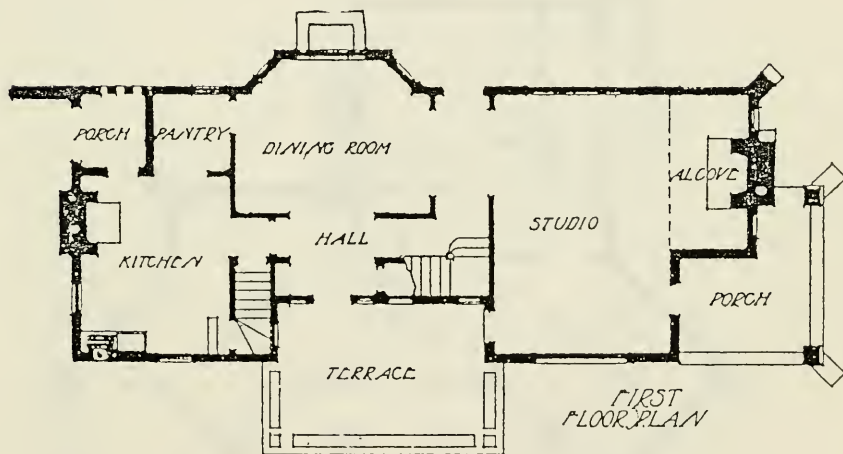
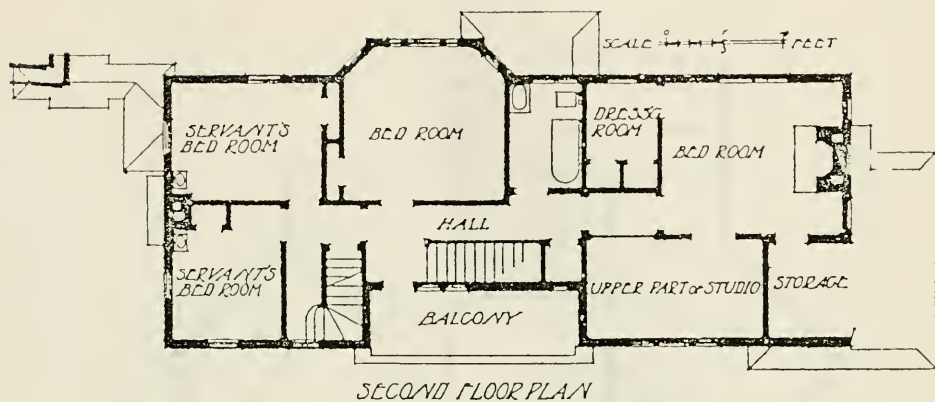
APPENDIX B:
PLANS OF IMPROVEMENT COMPANY HOUSES
FROM THE BRICKBUILDER



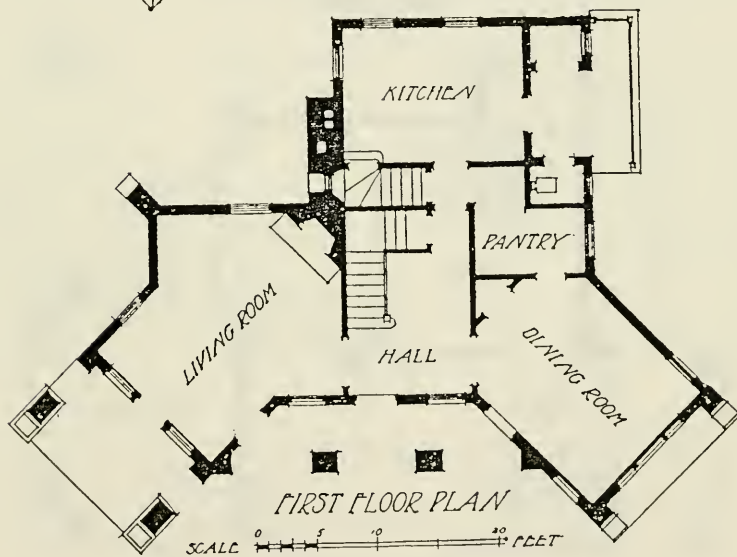
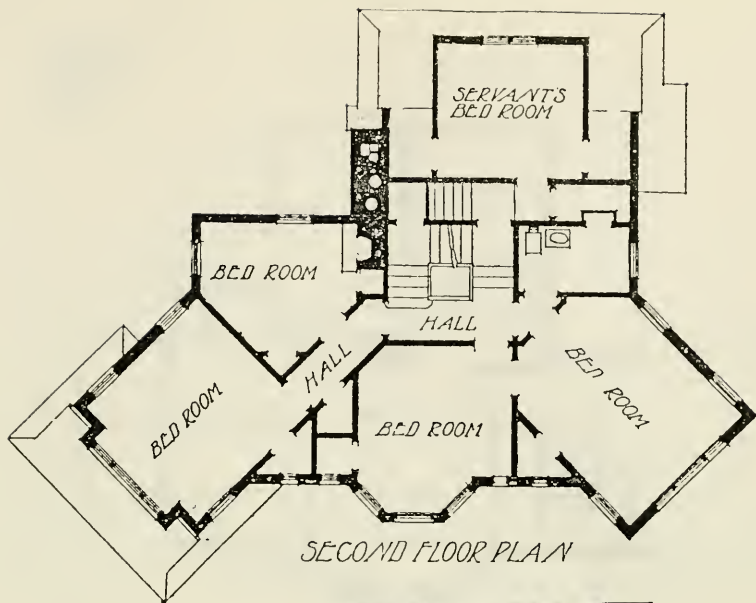
PLOT PLAN, GROUP OF HOUSES AT MOYLAN.



Plan of 2 Porter Lane from The Brickbuilder (September, 1911)

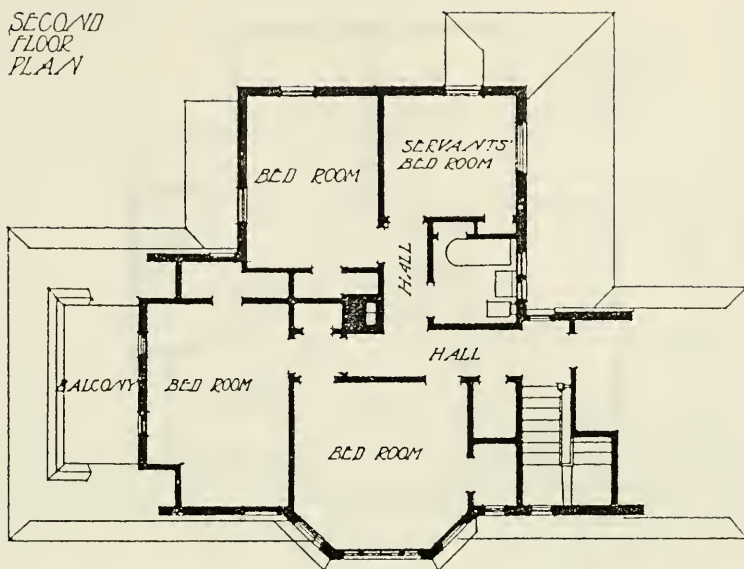


Plan of 4 Porter Lane from The Brickbuilder (September, 1911)

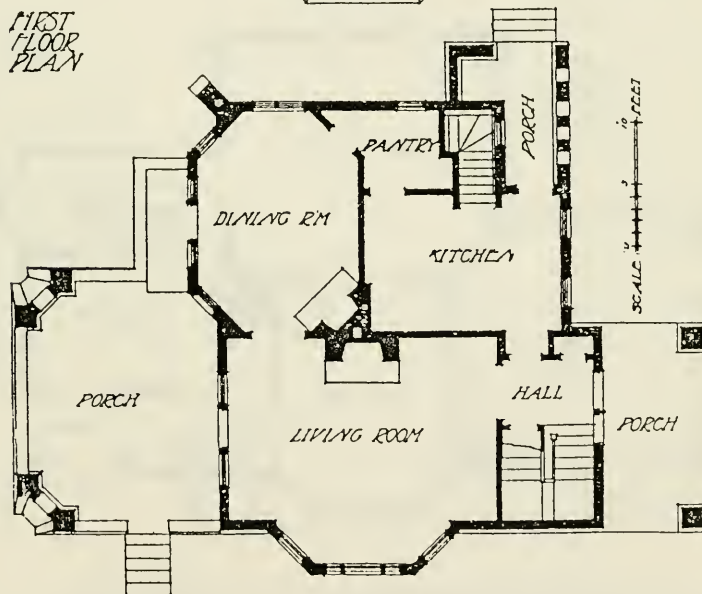


Plan of 1 Porter Lane from The Brickbuilder (September, 1911)

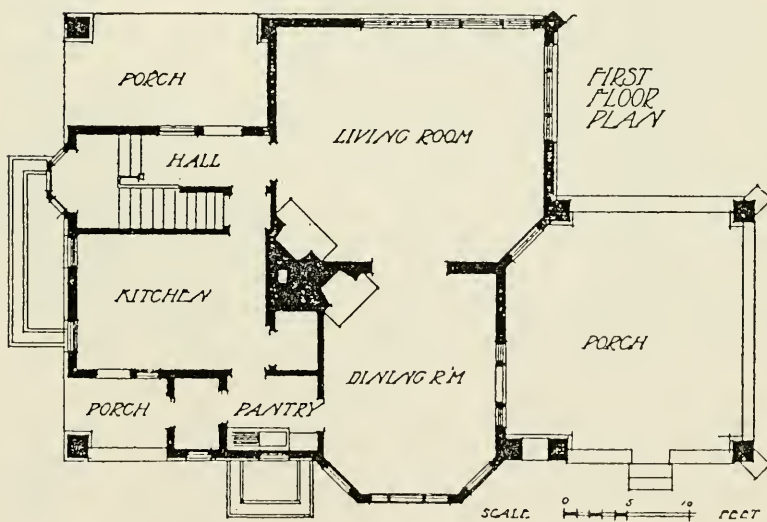
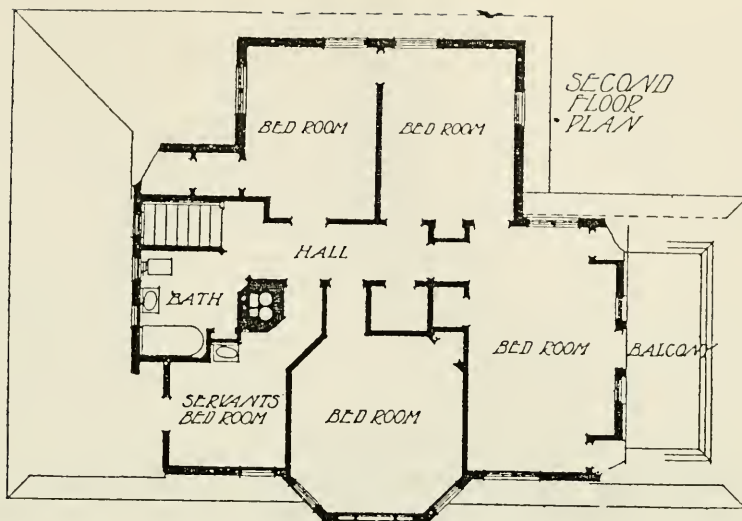
SECOND
FLOOR
PLAN



FIRST
FLOOR
PLAN



Plan of 213 Possum Hollow Road from The Brickbuilder (September, 1911)



Plan of 217 Possum Hollow Road from The Brickbuilder (September, 1911)

APPENDIX C:
MAP AND KEY OF HISTORIC PROPERTIES IN ROSE VALLEY
(From the "Rose Valley Historic Sites Survey" completed by the Delaware
County Planning Department)

T O W N S H I P

Comprehensive Historic Site Survey
1980
Delaware County Planning Department



- *1. Old Mill (c. 1798), Old Mill Lane.
- *2. Bishop White House (c. 1690), 5 Old Mill Lane
- *3. Hedgerow Theatre (c. 1840), 52 Rose Valley Road
- *4. Guest House (c. 1860s, remodeled 1901), 74-78 Rose Valley Road
- *5,6. Saitto Houses (2 and 4 Porter Lane and Harrison House (1 Porter Lane) (1910/11). *The Historic Sites Survey did not include 213 and 217 Possum Hollow Road; however, they should certainly be considered as significant as the other three.*
7. Quarry House (1925), 60 Rose Valley Road
- *8. Millworker's Residences (c. 1860), 71, 73 Rose Valley Road
- *9. Rose Hedge (c. 1860, remodeled 1900), 48 Rose Valley Road
- *10. Carmedeil (c. 1880, remodeled c. 1904), 44 Rose Valley Road
- *11. Watertower House (remodeled c. 1914), 28 and 32 Price's Lane
- *12. Roylencroft (residence for daughter and son-in-law of Charles T. Schoen, 1909), 1 Roylencroft Lane
- *13. Thunderbird Lodge (c. 1860s, remodeled 1904), 45 Rose Valley Road
14. Owen Stevens House (c. 1920), 8 School Lane
15. "Good Intent" (c. 1903), 5 Applebough Lane
16. Foote Residence/Fireproof House (c. 1910), 30 Vernon Lane
17. Randal Vernon House (pre 1700), 26 Rabbitt Run
18. Old Union Church & Graveyard (1813), 211 Brookhaven Road
19. Hedgerow House (c. 1880), 140 Rose Valley Road
20. Ellinore Abbott House (c. 1910), 305 Possum Hollow Road
21. Prairie School Architecture of William Grey Purcell (1917), 2 Rabbitt Run
22. Orchard House (1840, remodeled 1904), 5 Orchard Road
23. Todmorden Hall (1787), 6 Todmorden Lane
- *24. Schoenhouse/Charles T. Schoen residence (1802, remodeled 1904)
- *24.1 Schoenhouse Gatehouse (c. 1860), Rose Valley and Old Mill Lane
 - 24.a Schoenhouse Mill Ruins (c. 1860)
 - 24.b. Schoenhouse Watertower
- *25. Schoenhouse Office (1862, remodeled 1904)
26. Gothwold (1893), 20 Rose Valley Road
27. Shay Manor, Howell Lewis Shay (1923), 221 Possum Hollow Road
28. Medina Residence (c. 1929), 12 Hilltop Road
29. Hender Residence (1929), 15 Hilltop Road
31. Wychwood, Pope Barney Residence (1925), 6 Wychwood Lane

32. Geodetic Marker
33. Dogwood House, William Gray Purcell (1925), 3 Rabbitt Run
34. Sister House to Dogwood House (c. 1928), Hilltop Road
- *35. John Maene House #2 (1910), 222 Possum Hollow Road
36. John Maene House #1 (1905), 6 Tulip Lane
37. John Maene House #3 (1927), Tulip Lane
- *38. Peewee Hill/McLanahan Residence (c. 1880, remodeled 1904), 68 Rose Valley Road
39. School in Rose Valley (1928), 18 School Lane
40. Beaver Trail Marker (1926), Rose Valley Road
41. Long Point

* denotes a building designed or remodeled by Will Price.

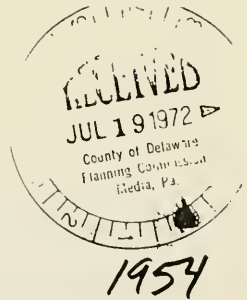
**APPENDIX D:
ROSE VALLEY BOROUGH ZONING ORDINANCE**

ZONING

BOROUGH OF ROSE VALLEY

ORDINANCE NO. 156

FURTHER AMENDING ORDINANCE NO. 113
AS AMENDED BY ORDINANCES NO. 118 AND 133



AN ORDINANCE TO AMEND ORDINANCE NO. 113 AS AMENDED BY ORDINANCES NO. 118 AND 133, AND TO PROMOTE THE PUBLIC HEALTH, SAFETY, MORALS AND GENERAL WELFARE IN THE BOROUGH OF ROSE VALLEY, TO REGULATE THE SIZE AND LOCATION OF BUILDINGS AND OTHER STRUCTURES OR OBJECTS, AND THE PERCENTAGE OF LOT THAT MAY BE OCCUPIED, THE SIZE OF YARDS, AND OTHER OPEN SPACES, THE DENSITY OF POPULATION, AND THE LOCATION AND USE OF BUILDINGS, STRUCTURES AND LAND FOR RESIDENCE OR OTHER PURPOSES; AND TO ESTABLISH AND MAINTAIN BUILDING LINES UPON ANY OR ALL STREETS, ROADS, HIGHWAYS, LANES AND ALLEYS; AND TO PROVIDE FINES, PENALTIES, AND OTHER REMEDIES FOR THE ENFORCEMENT THEREOF.

BE IT ORDAINED BY THE COUNCIL OF THE BOROUGH OF ROSE VALLEY:

Ordinance No 113, approved December 1, 1937, amended by Ordinance No. 118, approved June 15, 1939, and again amended by Ordinance No. 133, approved June 29, 1946, is hereby amended to read as follows:

Section 1. This Ordinance shall be known and may be cited as "The Rose Valley Borough Zoning Ordinance".

ARTICLE I

DEFINITIONS

Section 100. Unless otherwise expressly stated, the following words shall, for the purpose of this Ordinance, have the meanings herein indicated.

1. ACCESSORY BUILDING. A building subordinate to the main building on a lot and used for purposes customarily incidental to those of the main building.
2. BUILDING. Any structure, edifice or object erected or placed upon or attached to a lot, including all integral parts thereof, and all porches, eaves, bay windows, chimneys, fire escapes, steps, cellar doors, or other projecting parts thereof. A detached building is a building which has no party wall.
3. BUILDING LINE. The line parallel to the street line at a distance therefrom equal to the depth of the front yard required for the district in which the lot is located.

ROSE VALLEY BOROUGH ZONING ORDINANCE - continued

4. DWELLING.

- a. Single-family. A building, on a lot, designed and occupied exclusively as a residence for one (1) family.
- b. Two-family. A building, on a lot, designed and occupied exclusively as a residence for two (2) families.
- c. Multiple or Apartment. A building, on a lot, designed and occupied exclusively as a residence for three (3) or more families.

5. LOT. A parcel of land on which a main building and any accessory buildings are or may be placed, together with the required open spaces.

6. PRIVATE GARAGE. An accessory building used for the storage of motor vehicles and farm equipment owned and used by the owner or tenants of the premises, and for the storage of not more than one (1) private non-commercial vehicle owned and used by persons other than the owner or tenant of the premises.

7. RECREATIONAL USE. Recreational use shall include municipal or privately owned playgrounds, tennis courts, swimming pools, gymnasiums, golf courses, and country clubs, where the same are not operated for profit or commercial gain; it shall exclude places of public amusement such as amusement parks, aviation fields, boat houses, arenas, places for boxing, racing, wrestling, or other exhibitions, trap shooting, shooting galleries, bowling alleys, pool rooms, billiard parlors, motion picture houses, dance halls, or similar establishments or places or devices of amusement, whether or not operated or conducted for profit or commercial gain.

8. STREET LINES. The dividing line between a lot and the outside boundary of a public street, road or highway legally open or officially plotted by the Borough, or between a lot and a private street, road or way over which the owners or tenants of two (2) or more lots held in single and separate ownership have the right-of-way. For the purpose of this Ordinance, no street line shall be considered to be less than twenty (20) feet from the center of the existing street.

9. YARD.

- a. Front. The required open space, extending along the street line throughout the full width of the lot.
- b. Side. The required open space, extending along the side line of the lot throughout the full depth of the lot.
- c. Rear. The required open space, extending along the rear line of the lot throughout the full width of the lot.

ARTICLE II

USE

Section 200. No building or structure now or hereafter to be built, or lot, ground, or premises, shall be used for industrial or commercial purposes, including, but without limiting the generality of the foregoing, hotels, motion picture theatres, gasoline stations, restaurants, taprooms, billboards, hospitals, cemeteries, penal or correctional institutions, institutions for the insane, or similar institutions, or for any use which may be noxious or offensive by reason of the emission of odor, dust, fumes, smoke, gas, vibration or noise.

Section 201. Buildings or structures now or hereafter to be built and lots or premises may be used for the following purposes, and no other:

- a. Single-family detached dwellings.
- b. Agricultural or farm use, including nursery and non-commercial greenhouse, PROVIDED, that any building used for the keeping or raising of livestock or poultry shall be situated not less than fifty-five (55) feet from any street or other property line.
- c. Educational, recreational, religious or philanthropic use, with adequate off-street parking facilities, when authorized as a special exception by the Zoning Board of Adjustment.
- d. Municipal Administration Buildings, Police and Fire Stations.
- e. Accessory use on the same lot with and customarily incidental to any of the foregoing permitted uses. The term "accessory use" shall include:
 1. Private garages, artists' studios, or rooms used for home hobbies or handicrafts.
 2. Professional offices, or studios for the personal use of a doctor or physician, surgeon, oculist, dentist, teacher, architect, engineer, musician or lawyer, PROVIDED, that such use is authorized as a special exception by the Zoning Board of Adjustment and that no such exception shall be authorized unless sufficient off-street parking facilities are made available and that no space is rented out or devoted to the use of any person other than the owner or tenant of said premises and that the essential character of the premises as a residence is maintained.
 3. Rental rooms for not more than four (4) persons, PROVIDED, sufficient off-street parking facilities are made available.

Section 202. Single-family dwellings existing at the effective date of this Ordinance may be used as two-family or three-family dwellings when altered or remodeled to meet the requirements of Article VI of this Ordinance.

ARTICLE III

DISTRICTS

Section 300. The Borough is hereby divided into two (2) districts, to be known as District A and District B.

Section 301. The boundaries of said districts shall be shown upon the map attached to and made a part of this Ordinance, which shall be designated and known as the "Zoning Map". The said map with all the notations, references, measurements, scales and other things shown thereon is hereby constituted and shall be as much a part of this Ordinance as if the matters and things shown by and upon said map were all fully described herein.

ARTICLE IV

DISTRICT A

Section 400. District A is all the land within the Borough which is not included in District B.

Section 401. The following regulations shall apply in District A.

Section 402. Lot Area and Width. A lot area of not less than one acre shall be provided for every main building hereafter erected, except for isolated parcels of less than one acre which were, on March 1, 1937, owned of record by persons who did not own contiguous land. Each lot shall have a width of not less than one hundred fifty (150) feet at the building line. The ground area of the buildings shall not exceed ten (10%) per cent of the lot area.

Section 403. Yards. On each lot there shall be two side yards with an aggregate width of fifty (50) feet, neither of which shall be less than twenty (20) feet. On each lot there shall be a front yard which shall not be less than fifty-five (55) feet measured from the street line, and a rear yard of not less than forty (40) feet.

Section 404. Corner Lots. In the case of a corner lot, a front yard as provided for in Section 403 hereof shall be required on each street on which the lot abuts; PROVIDED, that if at the effective date of this Ordinance, any corner lot with a width of less than one hundred seventy (170) feet at the building line be held in single and separate ownership, the depth of the rear yard, if on the long side of the lot, may be decreased to not less than twenty (20) feet, when authorized as a special exception by the Zoning Board of Adjustment.

Section 405. Alterations and Additions. No alterations or additions shall be made to any conforming building which will, in any way, make it then non-conforming. No alterations or additions shall be made to any non-conforming building which will, in any way, increase the non-conformity.

ARTICLE IV - continued

Section 406. Non-Road Frontage. Buildings may be erected on property having no road frontage on any one of its sides under the same provisions of this Ordinance as other property in this District which does have road frontage, except that no building, dwelling, or accessory building shall be built less than seventy-five (75) feet from any property line unless there shall be a plan, approved by the Borough Council, of the surrounding tracts of land showing proposed streets and general development details, in which case the lot may be built upon as any other lot or property in this District, when authorized as a special exception by the Zoning Board of Adjustment, PROVIDED, that no such property shall be built upon unless direct access through an open space at least twenty-five (25) feet in width is provided and shall extend from the tract, parcel or lot to a public street, private street, road or way over which the owners or tenants of two or more lots held in single and separate ownership have the right-of-way.

Section 407. Unattached Accessory Buildings. A private garage or other accessory building which is not a structural part of a main building may be located in the required rear and/or side yards, provided it shall be situated not less than twenty (20) feet further back from the street line than the rearmost portion of the main building and not less than twenty (20) feet from any property line, except that in the case of a corner lot, the accessory building shall not be located closer than twenty (20) feet to any property line nor less than sixty-five (65) feet measured from any street line. No building on a lot shall be within twenty (20) feet of any other building on the lot, except that the Zoning Board of Adjustment may reduce this distance to ten(10) feet for buildings of masonry construction with a fire resistant roof. Such buildings shall be not more than one story in height except when authorized as a special exception by the Zoning Board of Adjustment.

Section 408. Signs. Signs may be erected and maintained only in accordance with the provisions of Article VII hereof.

ARTICLE V

DISTRICT B

Section 500. District B is all the land within the Borough northeast of and including the former right-of-way of the P.R.T. between Woodward Road and Possum Hollow Road and also the land within two hundred (200) feet of the southern boundary of the Borough from Brookhaven Road to a point one hundred fifty (150) feet east of Ridley Creek.

Section 501. The following regulations shall apply in District B.

Section 502. Lot Area and Width. A lot area of not less than one-half acre shall be provided for every main building hereafter erected, except for isolated parcels of less than one-half acre which were, on March 1, 1937, owned of record by persons who did not own contiguous land. Each lot shall have a width of at least one hundred (100) feet at the building line. The ground area of the building shall not exceed fifteen per cent (15%) of the lot area.

ROSE VALLEY BOROUGH ZONING ORDINANCE - continued

ARTICLE V - continued

Section 503. Yards. On each lot there shall be two side yards with an aggregate width of forty (40) feet, neither of which shall be less than fifteen (15) feet. On each lot there shall be a front yard which shall be not less than forty-five (45) feet measured from the street line, and a rear yard of not less than forty (40) feet.

Section 504. Corner Lots. In the case of a corner lot, a front yard as provided for in Section 503 hereof shall be required on each street on which the lot abuts; PROVIDED, that if at the effective date of this Ordinance any corner lot with a width of less than one hundred twenty (120) feet at the building line be held in single and separate ownership, the depth of the rear yard, if on the long side of the lot, may be decreased to not less than fifteen (15) feet when authorized as a special exception by the Zoning Board of Adjustment.

Section 505. Valley View. Single dwelling houses erected or hereafter to be erected on the lots shown on the plan marked Valley View prepared by Damon and Foster, civil engineers, dated May 26, 1939, revised June 13, 1939, and approved by Frances W. Whaley, which do not conform to all the requirements of Sections 502 and 503 of this Ordinance shall nevertheless be deemed to be in compliance with this Ordinance if the said houses are of such size, construction and location on the lots as to comply with the other requirements of the Zoning Ordinance and to harmonize with the general purposes set forth in this Ordinance, and are certified by the Zoning Board of Adjustment; but no subdivision of the said tract shall contain more lots or smaller lots than are shown on the said plan.

Section 506. Alterations and Additions. No alterations or additions shall be made to any conforming building which will, in any way, make it then non-conforming. No alterations or additions shall be made to any non-conforming building which will, in any way, increase the non-conformity.

Section 507. Non-Road Frontage. Buildings may be erected on property having no road frontage on any one of its sides under the same provisions of this Ordinance as other property in this District which does have road frontage, except that no building, dwelling or accessory building shall be built less than sixty-five (65) feet from any property line unless there shall be a plan, approved by the Borough Council, of the surrounding tracts of land showing proposed streets and general development details, in which case the lot may be built upon as any other lot or property in the District, when authorized as a special exception by the Zoning Board of Adjustment, PROVIDED, that no such property shall be built upon unless direct access through an open space at least twenty-five (25) feet in width is provided and shall extend from the tract, parcel or lot to a public street, private street, road or way over which the owners or tenants of two or more lots held in single and separate ownership have the right-of-way.

Section 508. Unattached Accessory Buildings. A private garage or other accessory building which is not a structural part of a main building may be located in the required rear and/or side yards, provided it shall be situated not less than twenty (20) feet further back from the street line than the rearmost portion of the main building and not less than fifteen (15) feet from any property line, except that in the case of a corner lot, the accessory building shall not be located closer

ARTICLE V - Section 508 - continued

than fifteen (15) feet to any property line and not less than fifty-five (55) feet measured from any street line. No building on a lot shall be within twenty (20) feet of any other building on the lot, except that the Zoning Board of Adjustment may reduce this distance to (10) feet for masonry buildings with a fire resistant roof. Such buildings shall be not more than one story in height except when authorized as a special exception by the Zoning Board of Adjustment.

Section 509. Signs. Signs may be erected and maintained only in accordance with the provisions of Article VII hereof.

ARTICLE VI

CONVERSIONS

Section 600. Single-family dwellings having 3,000 square feet or more of liveable floor area, excluding garages and basements, existing at the effective date of this Ordinance may be altered or remodeled into two-family or three-family dwellings, when authorized as a special exception by the Zoning Board of Adjustment; PROVIDED, that the alteration or remodeling meets the following requirements.

- a. The lot area for each family housed on the lot shall be approximately two-thirds (2/3) of an acre or more.
- b. Each apartment must have at least seven hundred fifty (750) square feet of floor area.
- c. The existing dwelling shall be of the first, second or third class as defined in the Rose Valley Borough Building Code, if over two stories in height.
- d. The exterior shall retain the essential character of a single-family dwelling.
- e. Plans for the alteration of single-family dwellings into three-family dwellings shall bear the approval of the Department of Labor and Industry of the Commonwealth of Pennsylvania and all alterations as permitted by this Section shall conform to the Rose Valley Borough Building Code.
- f. Off-street parking facilities must be provided of not less than one car per family to be accommodated.

ARTICLE VII

SIGNS

Section 700. Signs. All commercial billboards and signs are hereby prohibited in the Borough of Rose Valley with the following exceptions.

ROSE VALLEY BOROUGH ZONING ORDINANCE - continued

ARTICLE VII - Section 700 - continued

- a. Real Estate Signs. Signs may be erected and maintained advertising the sale or rental of a premises upon which they are erected, PROVIDED, (1) the size of any such sign is not in excess of six (6) square feet and (2) not more than one sign be placed upon any property in single and separate ownership, unless such property fronts upon more than one street, in which event one sign may be erected on each frontage.
- b. Identification Signs. Identification signs for any of the permitted uses of this Ordinance may be erected and maintained, PROVIDED, (1) the size of any such sign is not in excess of six (6) square feet, and (2) not more than one such sign is placed on a property in single and separate ownership, unless such property fronts upon more than one street, in which event one such sign may be erected upon each frontage.
- c. General Regulations.
 1. In addition to the other requirements of this Section, all signs must be of durable material, must be kept in good condition and repair, and not allowed to become dilapidated.
 2. The construction or erection of any signs permitted by this Article within the lines of public highways is hereby prohibited.
 3. Signs permitted by this Article may be placed more than one on any frontage when authorized as a special exception by the Zoning Board of Adjustment, PROVIDED, that no signs shall be placed closer than five hundred (500) feet apart on any one frontage.

ARTICLE VII

APPLICATION AND PERMITS

Section 800. Enforcement. It shall be the duty of the Building Inspector, and he is hereby given the power and authority, to enforce the provisions of this Ordinance.

Section 801. Requirements. The building Inspector, before granting any building permits, shall require that the application shall be accompanied by a plot plan containing all the information necessary to enable him to ascertain whether the proposed construction complies with the provisions of this Ordinance.

ARTICLE IX

ZONING BOARD OF ADJUSTMENT

Section 900. Zoning Board of Adjustment. The Borough Council shall appoint a Board of Adjustment in conformity with Article XXXIII of the Borough Code (Act of July 10, 1947, P. L. 1621), as amended, which shall have the following powers:

BOROUGH OF ROSE VALLEY ZONING ORDINANCE - continued

ARTICLE IX - Section 900. - continued

- a. To hear and decide appeals where it is alleged there is error in any order, requirement, decision, or determination made by an administrative official in the enforcement of Article XXXIII of the Borough Code, as amended, or of the Rose Valley Borough Zoning Ordinance, and its supplements, adopted pursuant thereto.
- b. To hear and decide special exceptions to the terms of this Ordinance in such cases as are herein expressly provided for, in harmony with the general purpose and intent of this Ordinance, with power to impose appropriate conditions and safeguards.
- c. To authorize upon appeal, in specific cases, such variance from the terms of the Rose Valley Borough Zoning Ordinance, and its supplements, as will not be contrary to the public interest, where, owing to special conditions, a literal enforcement of the provisions of said Ordinance will result in unnecessary hardship, and so that the spirit of said Ordinance shall be observed and substantial justice done.

Section 901. The Board of Adjustment shall adopt rules in accordance with the provisions of the said Article XXXIII of the Borough Code and of this Ordinance governing the manner of filing appeals, or applications for special exceptions, or for variance from the terms of the said Ordinance, and shall require the payment in advance of a filing fee of five (\$.50) dollars and a further payment of the estimated cost of giving notice of the hearing of such application, as hereinafter required, fees of Borough officers, if any, and other incidental expenses. Unless said rules are complied with and said filing fee and estimated costs are paid, the Board of Adjustment shall not be required to act upon any application.

ARTICLE X

GENERAL PROVISIONS

Section 1000. Non-Conforming Buildings. Non-conforming Buildings which are destroyed by fire, explosion, or act of God, may be rebuilt and used for the same purpose, PROVIDED, that

- a. The destruction does not exceed seventy-five per cent (75%) of the value as estimated by the Board of Fire Underwriters.
- b. The reconstruction of the building is commenced within one year from the date the building was destroyed and is carried through to completion without undue delay, and
- c. The reconstructed building does not extend or increase the non-conformity of the original building in height, area, or open spaces as required by this Ordinance.

ROSE VALLEY BOROUGH ZONING ORDINANCE- continued

ARTICLE X - Section 1000 - continued

- d. No building which has been damaged by fire, or by other causes, to an extent exceeding seventy-five per cent (75%) of its value, shall be repaired or rebuilt except in conformity with the regulations of this Ordinance unless authorized as a special exception by the Zoning Board of Adjustment. Special exception shall not be granted if compliance is reasonably possible.

Section 1001. Subdivision. No premises shall hereafter be subdivided or reduced in size in such manner as to cause any premises, building or structure which now conforms to become non-conforming or to increase the degree of non-conformity of non-conforming premises.

Section 1002. Non-Conforming Use. The lawful use of a building or premises existing on the effective date of this Ordinance, or authorized by a building permit issued prior thereto, may be continued, even though such use does not conform with the provisions of this Ordinance.

Section 1003. Change of Use. If a non-conforming use of a building or land is voluntarily abandoned and ceases for a continuous period of one (1) year or more, subsequent use of such building or land shall be in conformity with the provisions of this Ordinance, except when authorized as a special exception by the Zoning Board of Adjustment.

Section 1004. Distance from Stream. No building shall be erected within one hundred fifty feet (150') of Ridley Creek, except when authorized as a special exception by the Zoning Board of Adjustment.

Section 1005. Interpretation and Purpose. In interpreting and applying the provisions of this Ordinance the same shall be considered as establishing the minimum requirements for the promotion of the health, safety, morals and the general welfare of the Borough.

Section 1006. Repealer. All Ordinances and parts of Ordinances of the Borough of Rose Valley heretofore adopted which are inconsistent with any of the terms and provisions of this Ordinance are hereby repealed to the extent of such inconsistency.

Section 1007. Penalties and Remedies. Any person, firm or corporation that shall violate this Ordinance, or do any act or thing prohibited, or refuse or fail to do any act or thing required to be done, or refuse or fail to comply with any order of the zoning administrative officer or any order of the Board of Adjustment, shall, upon conviction thereof be subject for each violation to a forfeit fine not exceeding the sum of one hundred dollars (\$100.00). In addition to such legal remedy, an appropriate action in equity may be instituted to prevent any building or structure being erected, constructed, restored, altered or changed, or any building, structure or land being maintained or used, in violation of this Ordinance; or to restrain, correct or abate such violation; or to prevent the occupancy of said building, structure or land; or to prevent any illegal act, conduct, business or use in or about such premises.

BOROUGH ZONING ORDINANCE - continued

MS X - continued

Section 1008. Validity. Should any section, sentence or provision of this Ordinance be declared by a court of competent jurisdiction to be invalid, such decision shall not affect the validity of the Ordinance as a whole or any other part thereof.

Section 1009. Effective Date. This Ordinance shall become effective on May 21, 1954.

ADOPTED THIS TWELFTH DAY OF MAY, A. D. 1954

JAMES G. LAMB
President of Council

ATTEST: J. VICTOR HAWORTH
Secretary to Council

APPROVED THIS THIRTEENTH DAY OF MAY, A. D. 1954.

HIRAM PARKER
Burgess

BOROUGH OF ROSE VALLEY

ORDINANCE NUMBER 203

FURTHER AMENDING ORDINANCE NO. 113

AS AMENDED BY ORDINANCE NOS. 118, 133, 156 and 167

AN ORDINANCE TO AMEND ORDINANCE NO. 113 AS AMENDED BY ORDINANCE NOS. 118, 133, 156, AND 167 AND TO PROMOTE THE PUBLIC HEALTH, SAFETY, MORALS AND GENERAL WELFARE IN THE BOROUGH OF ROSE VALLEY, TO REGULATE THE SIZE AND LOCATION OF BUILDINGS AND OTHER STRUCTURES OR OBJECTS, AND THE PERCENTAGE OF LOT THAT MAY BE OCCUPIED, THE SIZE OF YARDS, AND OTHER OPEN SPACES, THE DENSITY OF POPULATION, AND THE LOCATION AND USE OF BUILDINGS, STRUCTURES AND LAND FOR RESIDENCE OR OTHER PURPOSES; AND TO ESTABLISH AND MAINTAIN BUILDING LINES UPON ANY OR ALL STREETS, ROADS, HIGHWAYS, LANES AND ALLEYS; AND TO PROVIDE FINES, PENALTIES, AND OTHER REMEDIES FOR THE ENFORCEMENT THEREOF.

BE IT ORDAINED BY THE COUNCIL OF THE BOROUGH OF ROSE VALLEY:

Ordinance No. 113, approved December 1, 1937, amended by Ordinance No. 118, approved June 15, 1939, again amended by Ordinance No. 133, approved June 26, 1946, and again amended by Ordinance No. 156, approved May 13, 1954, and again amended by Ordinance No. 167, approved September 11, 1957, is hereby amended as follows:

Section 1, Article II, Section 201 is amended to read as follows:

'Section 201. Buildings or structures now or hereafter to be built and lots or premises may be used for the following purposes, and no other:

- a. Single-family detached dwellings.
- b. Educational, recreational, religious or philanthropic use, with adequate off-street parking facilities, when authorized as special exception by the Zoning Board of Adjustment.
- c. Municipal Administration Buildings, Police and Fire Stations.
- d. Accessory use of the same lot with and customarily incidental to any of the foregoing permitted uses. The term "accessory use" shall not include: Professional offices or studios for the use of a doctor, surgeon, lawyer, oculist, dentist, teacher, architect, engineer or musician, or other type of uses which require the attendance of patients, clients or patrons, as this is prohibited.

ADOPTED THIS TWELFTH DAY OF JUNE, A. D. 1968

JUDSON LAIRD
President of Council

ATTEST: J. VICTOR HAWORTH
Secretary

APPROVED THIS TWELFTH DAY OF JUNE, A. D. 1968

JAMES G. LAMB
Mayor

I hereby certify that this is a true and correct copy of Ordinance Number 203, enacted by the Council of the Borough of Rose Valley on June 12, 1968.

J. VICTOR HAWORTH
Secretary

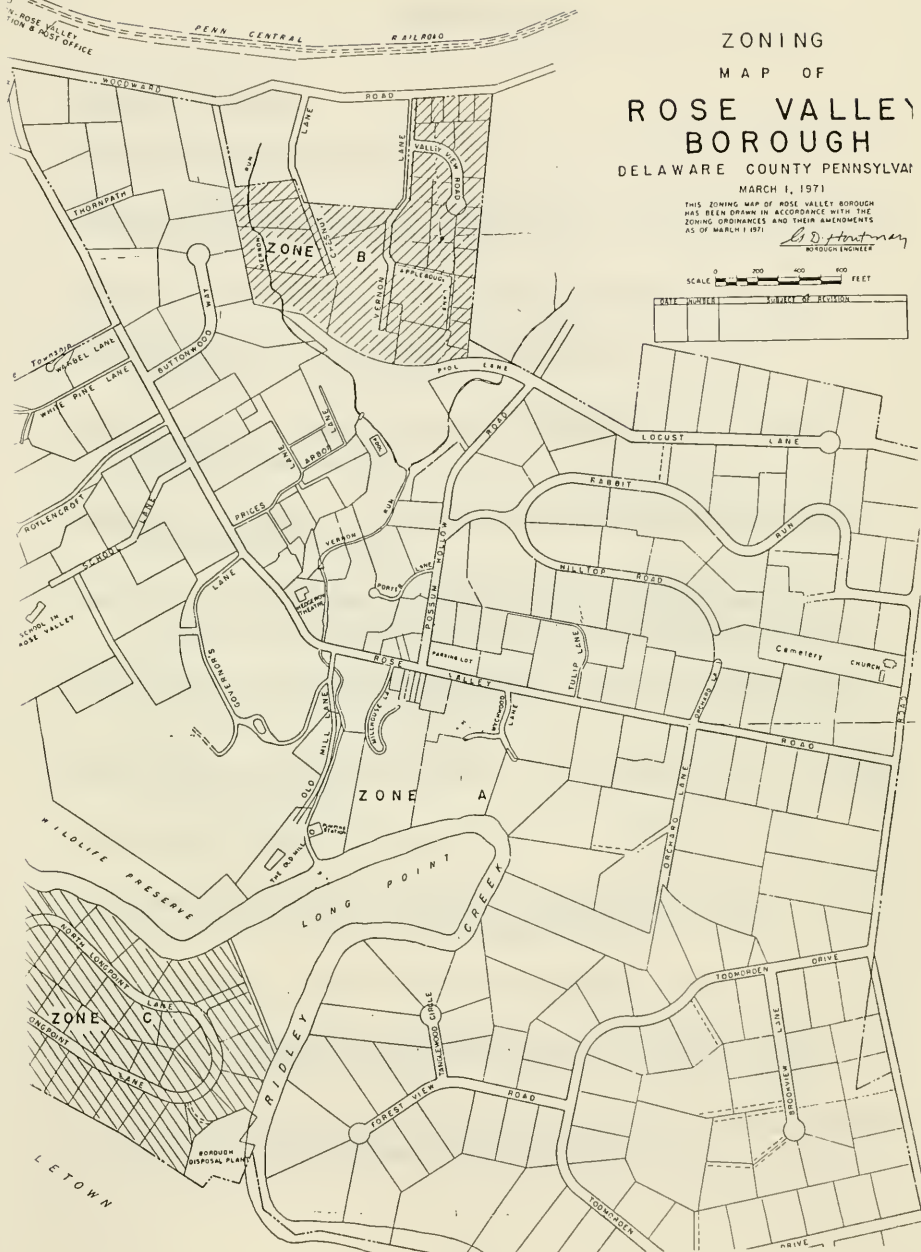
MARCH 1, 1971

E. D. Frontman
BOROUGH ENGINEER

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2. Government	100	100	100	100
3. Private	100	100	100	100
4. Total	100	100	100	100
5. Government	100	100	100	100
6. Private	100	100	100	100
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73. Total	100	100	100	100
74. Government	100	100	100	100
75. Private	100	100	100	100
76. Total	100	100	100	100
77. Government				



DATE	NUMBER	NAME OF DIVISION



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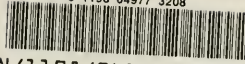


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